MUSIC BRAILLE CODE, 2015

Developed Under the Sponsorship of the

BRAILLE AUTHORITY OF NORTH AMERICA

Published by
The Braille Authority of North America

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ISBN: 978-0-9859473-6-1 (Print)
ISBN: 978-0-9859473-7-8 (Braille)

Printed by the American Printing House for the Blind. Copies may be purchased from:

American Printing House for the Blind
1839 Frankfort Avenue
Louisville, Kentucky 40206-3148
502-895-2405 • 800-223-1839
www.aph.org
info@aph.org
Catalog Number: 7-09651-01

The mission and purpose of The Braille Authority of North America are to assure literacy for tactile readers through the standardization of braille and/or tactile graphics. BANA promotes and facilitates the use, teaching, and production of braille. It publishes rules, interprets, and renders opinions pertaining to braille in all existing codes. It deals with codes now in existence or to be developed in the future, in collaboration with other countries using English braille. In exercising its function and authority, BANA considers the effects of its decisions on other existing braille codes and formats, the ease of production by various methods, and acceptability to readers.

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ACKNOWLEDGMENTS

The Committee gratefully acknowledges the contributions of Christina Davidson, Ruth Rozen, and Richard Taesch, who joined in the effort as consultants. Their special knowledge of string instrument notation, along with their expertise in music braille transcription, has been invaluable.

The Committee is also grateful to Pauline Leung, who reviewed and performed the initial complete proofreading of the musical examples contained within this document; the anonymous participants in the BANA technical review, whose comments resulted in many improvements in clarity; Heidi Lehmann and again Tina Davidson and Ruth Rozen, for their painstaking reviews of the first drafts of the General Index; and our colleagues on four continents, whose opinions were central to forming the BANA policies on the use of Unified English Braille in the music context.

PREFACE

This edition of *Music Braille Code* has two main objectives. First, at the time of the previous edition reference documents were almost exclusively used in print; now they are used both in print and in various electronic media. This revision has been structured to facilitate its use in electronic media. Second, while the international agreements of 1992 through 1997 defined the meanings of braille signs, they left most matters of format to the discretion of the various countries.

The 1997 edition brought the BANA code into line with those agreements. Very few rules and procedures established in that edition are amended in this one. This edition is intended to extend consistent guidance regarding format.

Where appropriate, rules and procedures have been adjusted to comply with the adoption of *The Rules of Unified English Braille* and of *Braille Formats: Principles of Print-to-Braille Transcription*.

A section about transcribing music for harps, which is not included in the 1997 BANA code, has been added. It incorporates some signs that are not defined in either that work or in the *New International Manual of Braille Music Notation*. The content of this addition will be offered for consideration whenever a new worldwide conference may be convened with the purpose of updating the international agreements.

The Committee hopes that this reordering of the content and the relocation of signs in the tables will prove more helpful than troubling to veteran users, and will be convenient for new transcribers and readers.

Lawrence R. Smith

FOREWORD TO THE MANUAL OF BRAILLE MUSIC NOTATION, AMERICAN EDITION, 1988

The history of the development of the braille music code is a chronicle of the various code books that have been issued, of the workings of the committees which have prepared them and, not least of all, of the consultations with readers and transcribers of braille music scores.

The present volume is the sixth in a series of manuals, and the date in its title marks the 100th anniversary of the first such key, *Braille Notation, The Cologne Key of 1888.*

Louis Braille completed the work on his elementary system of notation around the year 1834, but it was not officially adopted until 1852, the year of his death. In 1885, a committee was formed, composed of braille music experts from England, Germany and France, which met in Cologne, Germany, to establish some degree of uniformity of signs and rules of application. The *Cologne Key* was the result of this convocation.

Subsequent manuals included the following: *Revised Key to Braille Music Notation*, published by the Royal National Institute for the Blind in 1922; *Key to Braille Music Notation*, by L. W. Rodenberg, published in 1925; *Braille Music Notation*, based on the decisions of the Paris International Conference of 1929; and finally, *Revised International Manual of Braille Music Notation*, *1956,* by H. V. Spanner, this last volume being the product of the third International Conference which was sponsored by the United Nations Educational, Scientific and Cultural Organization.

Each of these volumes has been an attempt to clarify and expand the code and to establish as much uniformity of presentation as could be achieved. The first book was 32 braille pages in length and that of the 1956 volume was 302; thus, one can readily see that a great deal of expansion has taken place. This has been brought about by three principal factors - innovations in print usage, changes in the popularity of various kinds of musical practice, in general, and a broader use of musical scores by the braille reading population. The change in musical practice may be

illustrated by pointing to the single paragraph in the *1888 Key* on zither music as compared to the extended section on guitar music in the present volume.

A standing music committee was appointed by the American Braille Authority in the early 1960's for the purpose of clarifying questions about the code and proposing new signs and formats as the need arose. This committee, first under the chairmanship of Edward Jenkins and subsequently under the chairmanship of John diFrancesco, developed the *1975 American Addendum.* Still under Mr. diFrancesco's able guidance, a newly formed committee compiled the *1981 American Addendum,* thanks to the efforts of Dr. Marjorie Hooper and the Florida State University at Tallahassee. This pamphlet was devoted primarily to music for guitar, short-form scoring (American style) of popular music and a newly devised method for transcribing figured bass. Also written during this period was *Introduction to Braille Music Transcription, Library of Congress, 1970* by Mary Turner De Garmo.

The present book includes the contents of the two addenda, corrections and alterations of the *1956 Manual* and previously unpublished material dealing with special signs in Twentieth Century scores, percussion music and vocal ensemble music in more than one language. An expanded index has also been provided.

In 1979 the newly organized Braille Authority of North America appointed George Bennette as Chairman of its Braille Music Technical Committee and the remainder of the membership consisted of Mrs. Sandra Kelley, Mrs. Bettye Krolick, Mr. Thomas Ridgeway and Mrs. Ethel Schuman.

No doubt, someday this book will be superseded by yet another *Revised Manual of Braille Notation.* One can only hope there will be enough activity to warrant it, but in the meantime, we trust this volume will be serviceable to the transcribers and readers of braille music for at least a generation.

GEORGE BENNETTE
Chairman, Braille Music Technical Committee of BANA
November, 1987

SUMMARY OF RULE CHANGES

Only rules that have actually been changed are included in this list. Many rules have been elaborated upon or are more fully illustrated than in the previous edition, and a number have been added.

MBC-1997	MBC-2015	Change
G.T. Note 5	1.16	"Etc." is deleted from list of signs that cancel music notation in literary context
3.2	4.2	Dot 3 is required if clef sign is followed by cell containing dot 1, 2, or 3
5.3	6.2	Restatement of accidental not required at beginning of run-over line
5.8	6.4	UEB signs for accidentals are used in literary context
8.7.4	9.3.1, 22.1.1	Doubling may be started at bottom of page when there are three consecutive instances
9.8	13.10.2	Same sign used for all curved lines that do not lead to notes
12.5	13.6.1	Continuation sign indicates continuation of part-to-part slur
12.6.1	13.6.2, 13.6.3	Applies to any ambiguous transfer; "terminator" changed to "continuation"
12.9	13.9	Appoggiatura slurs are always included
16.21.2	20.1.4	Number of measures not required following segno
16.21.8		Reference to marginal star to locate segno is deleted
17.4-1	21.1	Music asterisk is not excluded from bar-over-bar alignment

MBC-1997	MBC-2015	Change
18.3	21.1	Music asterisk with or without letter/number is followed by dot 3 if next sign contains dot 1, 2, or 3; no "letter sign" before letter
19.3.1	1.5.2	First note after any page turnover requires an octave mark
19.8	1.15	Errors in print may be corrected in nonfacsimile braille
20.2, 20.3		Reference to section-by-section method is deleted
20.7.3	29.10.1(d)	Modified piano pedal-up sign follows rather than precedes the note
22.13	35.8	Backward-numeral repeats are allowed within the same parallel in vocal music
22.16	35.5	Merged syllables may be indicated even if not so marked in print
22.17	35.6.1	Difference of slurring between languages identified by "finger" signs
22.19		Reference to mute syllables in French is deleted
22.23	29.8	Inclusion in solo outline of other essential marks such as fermatas is permitted
22.24	35.12	Blank line must separate vocal compass from music heading
22.28(c)		Use of dot-4 accented letters is discontinued
22.36		Numbers of print staves are not included
22.38.1	38.2	Two-letter abbreviations are permitted in list of character names

MBC-1997	MBC-2015	Change
22.38.1	38.2	Use of single letters *c*, *d*, *f*, and *p* as abbreviations of character names is prohibited
23.10	25.7	Reference to alternative fingered or open string is deleted, and reference to diamond-shaped note head for natural harmonic is added
24.10	36.1	Spacing device ⠐⠐⠐ may be used at beginning of word line in lyrics with chord symbols
24.13.3	36.3.2	Spacing device ⠐⠐⠐ may be used at beginning of word line in lyrics with chord symbols
24.17	36.3.6	The phrase "no words" is italicized or fully capitalized to show that it is not sung
24.19	29.17.1	Alignment of chord symbols and notes within measure is permitted
24.20	27.1–27.5	Alignment of chord symbols and notes in lead sheets is described in detail
24.23	36.1.1	Only applicable paragraphs are required in Transcriber's Notes page describing lyrics with chord symbols
25.5	32.1.1	Row sign in accordion music remains in force until it is contradicted, a new braille line occurs, or it follows an interruption
26.4	33.2	Separate page is not required for list of instruments in instrumental ensemble score
26.17	33.4.3	Braille segno and da capo are permitted in instrumental ensemble score

MBC-1997	MBC-2015	Change
26.23	33.2	List of instruments is given in a two-column table in ensemble score
27.17	30.3(k)	A blank line is required between parallels with figured bass in vertical mode
28.5		2-cell alignment adjustment no longer permitted

TABLES OF SIGNS

Signs marked with an asterisk (*) are new in this edition and must be listed on the Special Symbols page or identified in transcriber's notes in each transcription in which they are employed.

BASIC SIGNS

Table 1. General Signs (Pars. 1.1–1.16)

Music parentheses	⠐⠣ ⠐⠜
* Special parentheses	⠨⠣ ⠨⠜
Print pagination indicator	⠸⠸
"Equals" in metronome or equivalency indications	⠨⠶
Print bar line	(space)
Print dotted bar line	⠒
Bar line for unusual circumstances	⠳
Final double bar	⠳⠳
Sectional double bar	⠳⠳⠄
Braille music hyphen	⠸
Prefix for transcriber-added signs	⠸
Square bracket above staff	⠳⠸⠣ ⠸⠜
* Second square bracket above staff	⠳⠳⠸⠣ ⠸⠜⠳
Broken square bracket above staff	⠳⠸⠸⠣ ⠸⠸⠜⠳
Open-ended square bracket above staff	⠳⠸⠣ ⠸⠜
Square bracket below staff	⠳⠣ ⠜⠳
* Second square bracket below staff	⠳⠳⠣ ⠜⠳⠳
Broken square bracket below staff	⠳⠣⠣ ⠜⠜⠳
Open-ended square bracket below staff	⠳⠣ ⠜⠳
Small brackets enclosing print symbol (facsimile)	⠸⠣ ⠜⠸
Coincidence of notes	⠳⠳
Opening music code indicator	⠐⠣
Music code terminator	⠳⠳
Punctuation indicator	⠳
Literary comma with music signs	⠂

Table 2. Notes and Note Values (Pars. 2.1–2.6)

Throughout this work: whole note = semibreve; half note = minim; quarter note = crotchet; eighth note = quaver.

	C	D	E	F	G	A	B
Whole or 16th note	⠙	⠚	⠑	⠋	⠛	⠁	⠃
Half or 32nd note	⠹	⠺	⠱	⠯	⠻	⠡	⠣
Quarter or 64th note	⠽	⠾	⠵	⠷	⠿	⠥	⠧
8th or 128th note	⠝	⠞	⠕	⠏	⠟	⠍	⠇
256th note	⠼⠙	*etc.*					
Breve (double whole) (a)	⠙⠙	⠚⠚	⠑⠑	⠋⠋	⠛⠛	⠁⠁	⠃⠃
(b)	⠼⠙⠙	*etc.*					
Reciting note in chant	⠙⠙	*etc.*					
Dot for added value	⠄						

Value signs:

8ths and larger	⠼⠙
16ths and smaller	⠼⠁
256th notes	⠼⠃

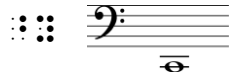
Prefixes for specially shaped notes:

Solid note head only	⠨⠙	
X-shaped note head	⠨⠭	
Diamond-shaped note head	⠨⠪	
Indeterminate or approximate pitch	⠨⠺	
Approximate pitch at end of slanted line	⠨⠱	

Table 3. Octave Marks (Pars. 3.1–3.3.2)

First octave C

Second octave C



Third octave C

Fourth octave C

Fifth octave C

Sixth octave C

Seventh octave C

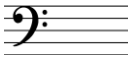
A below first octave

C above seventh octave

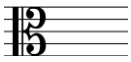
Table 4. Clef Signs (Pars. 4.1–4.5)

G clef (treble)

F clef (bass)

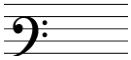


C clef (alto)

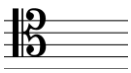


G clef on first line (French violin)

F clef on third line (baritone)



C clef on fourth line (tenor)



G clef with small 8 above

G clef with small 8 below

Modified bass clef in right-hand part

Modified treble clef in left-hand part

Table 5. Rests (Pars. 5.1–5.4)

Whole rest or 16th	⠧
Half rest or 32nd	⠯
Quarter rest or 64th	⠷
8th rest or 128th	⠿
256th rest	⠷⠯⠧⠿
Dot for added value	⠯
Breve (double whole) rest (a)	⠧⠯
(b)	⠧⠿⠧⠿

Table 6. Accidentals and Key Signatures (Pars. 6.1–6.5.1)

Sharp	⠩
Double sharp	⠩⠩
Flat	⠣
Double flat	⠣⠣
Natural	⠡
Quarter step accidental	⠫ ⠭
Three-quarter step accidental	⠻ ⠽
Prefix for accidental printed above or below note	⠱
Three sharp signature	⠩⠩⠩
Three flat signature	⠣⠣⠣
Four sharp signature	⠻⠩⠩
Four flat signature	⠻⠣⠣

Table 7. Meter Indications and Time Devices (Pars. 7.1–7.2.3)

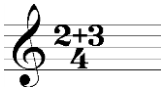
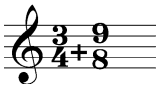
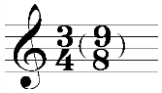
Four-four time	⠹⠹⠹	
Six-eight time	⠹⠹⠹	
Common time	⠹⠹	
Alla breve (cut time)	⠹⠹	
Numeral over note value	⠹⠹⠹⠲⠹	
Signature with two or more upper numerals	⠹⠹⠹⠹⠹	
Combined time signature	⠹⠹⠹⠹⠹⠹	
Combined time signature with plus sign	⠹⠹⠹⠹⠹⠹⠹	
Combined time signature with parentheses	⠹⠹⠹⠹⠲⠹⠹⠲⠲	
One second	⠹	
Two seconds, etc.	⠹⠹⠹	
Ten seconds, etc.	⠹⠹⠹⠹	
Extension of time	⠹⠹	

Table 8. Irregular Note Grouping (Pars. 8.3–8.6)

Braille music comma	⠹⠂⠹
Terminal braille music comma	⠹⠂⠹⠆
Single-cell sign for triplet	⠹
Three-cell sign for triplet	⠹⠒⠆
Group of two notes, etc.	⠹⠹⠆
Group of ten notes, etc.	⠹⠂⠹⠆

Table 9. Intervals (Pars. 9.1–9.5.3)

For intervals larger than an octave see Pars. 9.1.1 and 9.3.4.

Second

Third

Fourth

Fifth

Sixth

Seventh

Octave

Tone cluster:

with naturals

with flats

with sharps

on all notes (other combinations possible)

of unspecified pitches

Moving-note sign:

for one interval

for two or three intervals

Table 10. The Tie (Pars. 10.1–10.3)

Tie between single notes

Two or more ties between chords

Accumulating arpeggio

Table 11. In-Accord and Measure-Division Signs
(Pars. 11.1–11.4)

Full-measure in-accord	⠸⠇⠸
Part-measure in-accord	⠸⠂⠸
Measure division	⠸⠸⠸

Table 12. Stem Signs (Pars. 12.1–12.4)

Whole "stem"	⠸⠸	8th stem	⠸⠸⠸
Half stem	⠸⠸⠸	16th stem	⠸⠸⠸
Quarter stem	⠸⠸	32nd stem	⠸⠂

Table 13. The Slur (Pars. 13.1–13.10.2)

Simple short slur	⠸⠸	
Doubled long slur	⠸⠸⠸⠸ ⠸⠸	
Bracket long slur	⠸⠇⠸ ⠸⠇⠸	
Convergent short slurs	⠸⠸ ⠸⠸	
Convergent long slurs (bracket)	⠸⠇⠸ ⠸⠇⠸	
Slur from part to part	⠸⠸⠸⠸	
Long slur from part to part	⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸	
* Continuation of part-to-part slur	⠸⠸ ⠸⠸⠸⠸	
Transfer of slur between staves	⠸⠸	
Destination of slur transferred between staves	⠸⠸⠸⠸	
Straight line between staves	⠸⠸ ⠸⠸	
End of straight line between staves	⠸⠸⠸⠸ ⠸⠸	
The half phrase	⠸⠸ ⠸⠸	
Slur for short appoggiatura (facsimile)	⠸⠸⠸⠸	
Slur that does not come from a note	⠸⠸⠸⠸⠸⠸	
Slur that does not lead to a note	⠸⠸⠸⠸	

Table 14. Tremolo (Pars. 14.1–14.3)

Note and chord repetition in:

8ths

16ths

32nds

64ths

128ths

Alternation of notes or chords in:

8ths

16ths

32nds

64ths

128ths

Table 15. Fingerings (Pars. 15.1–15.4.1)

First finger		Fourth finger	
Second finger		Fifth finger	
Third finger		Change of fingers	

Alternative fingerings:

Omission of first fingering

Omission of second fingering

Table 16. Ornaments (Pars. 16.1–16.8)

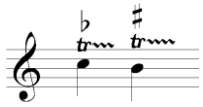
(A) Appoggiaturas (Pars. 16.2–16.2.3)

Long appoggiatura ⠐⠒⠂

Short appoggiatura ⠐⠂

(B) Trills and Turns (Pars. 16.3–16.4.2)

Trill ⠒⠒

Inflected trill ⠐⠂⠒⠒ ⠒⠒⠒ 

Turn between notes ⠒⠒

Turn above or below a note ⠐⠂⠒⠒

Inverted turn between notes ⠒⠒⠒

Inverted turn above or below note ⠐⠂⠒⠒⠒

Turn with inflected upper note ⠒⠒⠒ ⠒⠒⠒

Turn with inflected lower note ⠐⠂⠒⠒⠒ ⠐⠂⠒⠒⠒

Turn with both notes inflected ⠐⠂⠒⠂⠒⠒

(C) Mordents (Par. 16.5)

Upper mordent

Extended upper mordent

Lower mordent

Extended lower mordent

Inflected upper mordent

Inflected lower mordent

(D) Glissando (Pars. 16.6–16.6.4)

Straight or wavy line between successive notes

(E) Ornaments Derived from Jazz Idioms (Par. 16.7)

Rising curved line before the note

Rising straight or wavy line before the note

Small inverted arch above the note

Falling curved line after the note

Falling straight or wavy line after the note

(F) Unusual Ornaments (Par. 16.8)

Extended upper mordent:

preceded by a turn

preceded by an inverted turn

followed by a turn

followed by an inverted turn

preceded by a descending curve

followed by a descending curve

preceded by an ascending curve

followed by an ascending curve

followed by a curve between two adjacent notes (slide)

Descending curve preceding a note

Ascending curve preceding a note

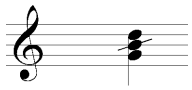
Upward-pointing wedge between two adjacent notes (Nachschlag)

Downward-pointing wedge between two adjacent notes (Nachschlag)

Short curve between two adjacent notes (passing note)

Short thick line between two adjacent notes (anticipation)

Short oblique stroke through a chord (chord acciaccatura)

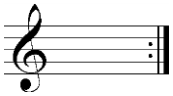


Curve and dots above or below a note (Bebung: the number of dots in the print regulates the number of staccato signs.)

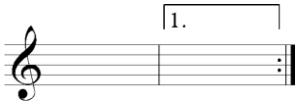
Table 17. Print Repeats (Pars. 17.1–17.3)

Double bar followed by dots

Double bar preceded by dots



Prima volta (first ending)



Seconda volta (second ending)

Continuous wavy or spiraling line for aperiodic repetition

Table 18. Braille Full- and Part-Measure Repeats, Parallel Movement, and Sequence Abbreviation (Pars. 18.1–18.7.2)

Measure or part-measure repeat

Separation of part-measure repeats of different value

Parallel movement

Sequence abbreviation

Sequence abbreviation in facsimile

Isolation of repeated passage in unmeasured music

Table 19. Braille Numeral Repeats (Pars. 19.1–19.7)

Conjunct backward-numeral repeat	⠼⠜⠼
Disjunct backward-numeral repeat	⠼⠜⠐⠼⠜⠼
Single measure-number repeat	⠼⠜⠼
Inclusive measure-number repeat	⠼⠜⠼⠒⠒

Table 20. Da Capo and Dal Segno Repeats (Pars. 20.1–20.3)

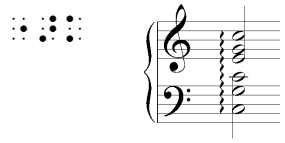
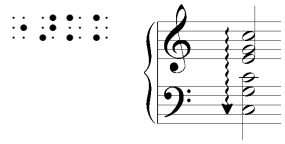
Print da capo or D.C.	⠼⠙⠒⠙⠒⠼⠉
Braille-only da capo	⠼⠙⠒⠒⠼⠉
Print segno	⠼⠎
Braille-only segno (with letter)	⠼⠎⠁
Braille-only dal segno (with letter)	⠐⠼⠎⠁ ⠐⠼⠎⠃ *etc.*
End of braille-only segno passage	⠼⠄
Print encircled cross (coda sign)	⠼⠜⠼

Table 21. Annotations and Variants (Pars. 21.1–21.6.2)

Music asterisk	⠼⠐⠔⠔
Footnote separator (full line)	⠒⠒⠒⠒⠒⠒
Music parentheses	⠔⠔ ⠔⠔
* Special parentheses	⠒ ⠒
Notes printed in large type	⠼⠒⠐
Notes printed in small type	⠔⠒
Variant indicator	⠐⠄
Variant indicator with numeral	⠐⠄⠼⠁ ⠐⠄
Prefix for editorial marking	⠐⠼

Table 22. Nuances (Pars. 22.1–22.4.1)

(A) Symbols That Precede the Note (Pars. 22.1–22.1.1)

Dot above or below a note (staccato)	
Pear-shaped dot above or below a note (staccatissimo)	
Dot and short line above or below note (mezzo-staccato)	
Short line above or below a note (agogic accent or tenuto)	
Thin converging horizontal wedge (accent)	
* Extended converging horizontal wedge associated with one note (expressive accent)	
Thin diverging horizontal wedge (reversed accent)	
Thick inverted or normal V (martellato)	
Vertical wavy line or curve in one staff (upward arpeggio)	
Upward arpeggio through two staves	
Downward arpeggio in one staff	
Downward arpeggio through two staves	
Diverging and converging horizontal wedges (swell on one note)	

(B) Symbols That Follow the Note (Par. 22.2)

Fermata (hold or pause):

over or under a note

between notes

above or below a bar line

above or below a sectional double bar

above or below a final double bar

with squared shape

tent-shaped

Breath or break mark (a)

(b)

(C) Words and Abbreviated Words (Pars. 22.3–22.3.9)

Braille word sign	
Mark (period) of abbreviation	
pp	
p	
mf	
f	
ff	
cresc.	
decresc.	
dimin.	
* *L.V.*	
Diverging hairpin and terminator	
Converging hairpin and terminator	
Line of continuation and terminator (first)	
Line of continuation and terminator (second)	

(D) Special Beams (Pars. 22.4–22.4.1)

Diverging beams (accelerando)	
Parallel beams within unusual group	
Converging beams (ritardando)	
Termination of special beams	

Table 23. Chord Symbols (Pars. 23.1–23.2)

Natural	⠡
Flat	⠩
Sharp	⠱
Plus	⠹
Minus	⠤
Circle (diminished)	⠴
Circle bisected by a line (half diminished)	⠴⠤
Triangle	⠬
Triangle bisected by a line	⠬⠤
Italic 7 for a specialized seventh chord	⠨⠬⠼
Slash	⠸
* Parentheses	⠶ ⠶
* NC or N.C. (for “no chord”)	⠨⠉⠨⠉⠼⠶
* Tacet or Tacet.	⠨⠞⠨⠁⠉⠞⠨⠼

SIGNS FOR INSTRUMENTAL MUSIC

Table 24. String Instruments

(A) General Signs

String numbers:

1st	⠼⠁	5th	⠼⠑
2nd	⠼⠃	6th	⠼⠋
3rd	⠼⠉	7th	⠼⠛
4th	⠼⠙		

Positions and frets:

1st	⠸⠁	8th	⠸⠓
2nd	⠸⠃	9th	⠸⠊
3rd	⠸⠉	10th	⠸⠚
4th	⠸⠙	11th	⠸⠑
5th	⠸⠋	12th	⠸⠗
6th	⠸⠛	13th	⠸⠎
7th	⠸⠓	half	⠸⠭

Shift or glide ⠸⠤

Left hand fingerings:

Index finger	⠁
Second finger	⠃
Third finger	⠉
Fourth finger	⠙
Open string	⠚

Harmonics:

Natural harmonic	⠩
Artificial harmonic	⠩⠩

(B) Signs for Bowed String Instruments

Left-hand thumb

Down-bow

Up-bow

Left-hand pizzicato

Arco

(C) Signs for Fretted Plucked String Instruments

Plectrum up-stroke

Plectrum down-stroke

Right-hand thumb fingering (pulgar)

Right-hand first finger (indice, index)

Right-hand second finger (medio, middle)

Right-hand third finger (anular, ring)

Right-hand fourth finger (chico, little)

Right-hand fourth finger (ch abbreviation)

Single shift or glide

Start extended shift

End extended shift

Grand or full barré

Half or partial barré

Bracket barré (full or partial)

Rhythmic strumming

Mute or damp in guitar diagram

Table 25. Keyboard Instruments

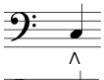
- Right hand
- Right hand, intervals read upward
- Left hand
- Left hand, intervals read downward
- Solo outline
- Organ pedals
- Coincidence of notes
- Piano damper pedal
  - Pedal down
  - Pedal up
  - Pedal up and down on one note
  - Half pedal
  - Pedal down immediately after strike
  - Pedal up immediately after strike
- Organ feet
  - Left toe 
  - Left heel
  - Right toe
  - Right heel
  - Change of feet, L to R, toe to heel, etc.
  - Change without indication of toe or heel
  - Crossing of foot in front
  - Crossing of foot behind
- Start left hand and pedal in same staff (facsimile)
- Return to left hand only in staff (facsimile)
- Suppression of organ registration

Table 26. Figured Bass and Harmonic Analysis

* Lowercase indicator	⠨
Sign for figured bass	⠨⠆
Natural	⠡
Flat	⠣
Sharp	⠩
Circle (diminished)	⠬
Circle bisected by a line (half diminished)	⠬⠂
Triangle	⠮
Triangle bisected by a line	⠮⠂
Slash	⠯
Plus	⠷
Plus sign replacing figure	⠷⠆
Isolated accidental	⠷⠡⠆ ⠷⠣⠆ ⠷⠩⠆
Oblique stroke replacing figure	⠷⠯
Oblique stroke above or through figure	⠷⠨
Omitted figure in string of figures	⠷⠂
Distinction of meaning before sign	⠸
Slanting line terminating tasto solo	⠸⠂
Horizontal line of continuation	⠸⠡
Two lines of continuation	⠸⠡⠁
Three lines of continuation	⠸⠡⠁⠁

Table 27. Harps

* Prefix for pedal diagram	⠳⠳
* Left/right separation in pedal diagram	⠳
* High pedal position	⠳
* Middle pedal position	⠰⠳
* Low pedal position	⠳
* Pedal position unchanged	⠳
* Damped	⠰⠳⠒
* Damp after sounding	⠰⠳⠰⠳⠒
* Damp all sound	⠰⠳⠒⠰⠳⠒
* Damp below specified pitch	⠰⠳⠰⠳⠒
* Not damped	⠳⠒
Fingernail	⠳⠳

Table 28. Accordions

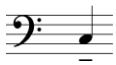
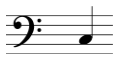
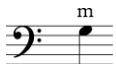
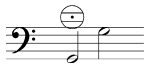
Button-row notation sign	⠸⠇	
First button row (dash below note)	⠸	
Second button row (no indication)	⠇	
Third button row (1 or M)	⠸⠇	
Fourth button row (2 or m)	⠤	
Fifth button row (3, 7, or S)	⠸	
Sixth button row (4 or d)	⠇	
Draw (V pointing left)	⠸⠇⠸	
Push (V pointing right)	⠸⠇	
Bass solo (B.S.)	⠸⠸⠇⠸⠇	
Register	⠸⠸⠒⠸	
Without register	⠸⠸⠇⠒⠸	
Registration		
4 ft.	⠸⠸⠇⠒⠸	
8 ft.	⠸⠸⠇⠒⠸	
16 ft.	⠸⠸⠇⠇⠒⠸	
4 ft. 8 ft. 16 ft.	⠸⠸⠇⠒⠸⠸⠇⠇⠒⠸	
4 ft. 8 ft.	⠸⠸⠇⠒⠸⠸⠇⠸	
8 ft. 16 ft.	⠸⠸⠇⠒⠸⠸⠇⠇⠸	
4 ft. 16 ft.	⠸⠸⠇⠒⠸⠸⠇⠇⠸	
Tremolo	⠸⠸⠇⠒⠸⠸⠇⠸	
Small circle above (high tremolo)	⠸⠸⠸	
Small circle below (low tremolo)	⠸⠇⠸	

Table 29. Abbreviations for Instrument Names

(A) English

Piccolo	⠨⠏⠉⠇	Kettledrums	⠨⠅⠙⠗
Flute	⠨⠋⠇⠞	Cymbals	⠨⠉⠽⠍⠃
Oboe	⠨⠕⠃⠑	Triangle	⠨⠞⠗⠊⠁
English horn	⠨⠑⠝⠛⠓	Snare drum	⠨⠎⠝⠗⠙
Clarinet	⠨⠉⠇⠞	Bass drum	⠨⠃⠎⠙
Bass clarinet	⠨⠃⠎⠉⠇⠞	* Harp right hand	⠨⠓⠗⠓
Bassoon	⠨⠃⠎⠝	* Harp left hand	⠨⠓⠗⠇
Double bassoon	⠨⠙⠃⠎⠝	* Piano right hand	⠨⠏⠊⠓
		* Piano left hand	⠨⠏⠊⠇
Horn	⠨⠓⠗⠝		
Trumpet	⠨⠞⠗⠍⠏	Violin I	⠨⠧⠔⠊
Trombone	⠨⠞⠗⠃⠝	Violin II	⠨⠧⠔⠊⠊
Tuba	⠨⠞⠥⠃⠁	Viola	⠨⠧⠊⠇⠁
		Violoncello	⠨⠧⠉⠇
		Double bass	⠨⠙⠃⠎

(B) Italian

Flauto piccolo	⠨⠨⠄⠄	Timpani	⠨⠨⠐⠒⠄
Flauto	⠨⠒⠨⠄	Piatti	⠨⠒⠐⠄
Oboe	⠨⠐⠄	Triangolo	⠨⠨⠨⠐⠄
Corno inglese	⠨⠒⠐⠄	Tamburo militare	⠨⠨⠐⠒⠄
Clarinetto	⠨⠒⠨⠄	Gran cassa	⠨⠒⠒⠄
Clarinetto basso	⠨⠨⠒⠨⠄	* Arpa mano destra	⠨⠒⠒⠄
Fagotto	⠨⠒⠒⠄	* Arpa mano sinistra	⠨⠐⠐⠄
Contrafagotto	⠨⠒⠐⠒⠄	* Piano mano destra	⠨⠒⠒⠄
		* Piano mano sinistra	⠨⠒⠐⠄
Corno	⠨⠒⠒⠄		
Tromba	⠨⠨⠨⠄	Violino I	⠨⠶⠐⠄
Trombone	⠨⠨⠐⠄	Violino II	⠨⠶⠐⠄
Tuba	⠨⠨⠶⠄	Viola	⠨⠶⠐⠄
		Violoncello	⠨⠶⠒⠄
		Contrabasso	⠨⠒⠐⠄

(C) French

Petite flûte	⠠⠨⠨⠠⠨⠄	Timbales	⠠⠨⠠⠨⠨⠄
Grande flûte	⠠⠨⠨⠨⠄	Cymbale	⠠⠨⠨⠨⠨⠄
Hautbois	⠠⠨⠠⠨⠄	Triangle	⠠⠨⠠⠨⠠⠄
Cor anglais	⠠⠨⠨⠠⠄	Caisse claire	⠠⠨⠨⠨⠨⠄
Clarinette	⠠⠨⠨⠨⠄	Grosse caisse	⠠⠨⠨⠨⠄
Clarinette basse	⠠⠨⠨⠨⠨⠄	* Harpe main droite	⠠⠨⠠⠨⠄
Basson	⠠⠨⠨⠄	* Harpe main gauche	⠠⠨⠠⠨⠄
Contrebasson	⠠⠨⠨⠠⠄	* Piano main droite	⠠⠨⠨⠨⠄
		* Piano main gauche	⠠⠨⠨⠨⠄
Cor	⠠⠨⠨⠠⠠⠄		
Trompette	⠠⠨⠠⠨⠄	Violon I	⠠⠨⠠⠄
Trombone	⠠⠨⠠⠨⠄	Violon II	⠠⠨⠠⠄
Tuba	⠠⠨⠠⠄	Alto	⠠⠨⠠⠄
		Violoncelle	⠠⠨⠠⠨⠄
		Contrebasse	⠠⠨⠨⠄

(D) German

Kleine Flöte	⠠⠊⠑⠝⠑	Pauken	⠠⠏⠁⠥⠅⠑⠝
Grosse Flöte	⠠⠛⠗⠕⠎⠎⠑	Becken	⠠⠃⠑⠉⠅⠑⠝
Oboe	⠠⠕⠃⠕⠑	Triangel	⠠⠞⠗⠊⠁⠝⠛⠑⠇
Englisches Horn	⠠⠑⠝⠛⠇⠊⠎⠉⠓⠑⠎ ⠠⠓⠕⠗⠝	Kleine Trommel	⠠⠅⠇⠑⠊⠝⠑ ⠠⠞⠗⠕⠍⠍⠑⠇
Klarinette	⠠⠅⠇⠁⠗⠊⠝⠑⠞⠞⠑	Grosse Trommel	⠠⠛⠗⠕⠎⠎⠑ ⠠⠞⠗⠕⠍⠍⠑⠇
Bassklarinette	⠠⠃⠁⠎⠎⠅⠇⠁⠗⠊⠝⠑⠞⠞⠑	* Harfe rechte Hand	⠠⠔ ⠠⠓⠁⠗⠋⠑ ⠠⠗⠑⠉⠓⠞⠑ ⠠⠓⠁⠝⠙
Fagott	⠠⠋⠁⠛⠕⠞⠞	* Harfe linke Hand	⠠⠔ ⠠⠓⠁⠗⠋⠑ ⠠⠇⠊⠝⠅⠑ ⠠⠓⠁⠝⠙
Doppelfagott	⠠⠙⠕⠏⠏⠑⠇⠋⠁⠛⠕⠞⠞	* Klavier rechte Hand	⠠⠔ ⠠⠅⠇⠁⠧⠊⠑⠗ ⠠⠗⠑⠉⠓⠞⠑ ⠠⠓⠁⠝⠙
		* Klavier linke Hand	⠠⠔ ⠠⠅⠇⠁⠧⠊⠑⠗ ⠠⠇⠊⠝⠅⠑ ⠠⠓⠁⠝⠙
Horn	⠠⠓⠕⠗⠝		
Trompete	⠠⠞⠗⠕⠍⠏⠑⠞⠑	Violine I	⠠⠧⠊⠕⠇⠊⠝⠑ ⠠⠊
Posaune	⠠⠏⠕⠎⠁⠥⠝⠑	Violine II	⠠⠧⠊⠕⠇⠊⠝⠑ ⠠⠊⠊
Basstuba	⠠⠃⠁⠎⠎⠞⠥⠃⠁	Bratsche	⠠⠃⠗⠁⠞⠎⠉⠓⠑
		Violoncello	⠠⠧⠊⠕⠇⠕⠝⠉⠑⠇⠇⠕
		Kontrabass	⠠⠅⠕⠝⠞⠗⠁⠃⠁⠎⠎

Table 30. Wind Instruments and Percussion

Percussion right hand	
Percussion left hand	
* Special note shape for unpitched instruments (1)	
* Special note shape for unpitched instruments (2)	
* Special note shape for unpitched instruments (3)	
Cross above or below note for wind instrument	
Circle above or below note for wind instrument	

SIGNS FOR VOCAL MUSIC

Table 31. Signs in Music Lines

Soprano identifier	⠳⠳⠄
1st soprano identifier	⠳⠳⠢⠄
2nd soprano identifier	⠳⠳⠆⠄
Alto identifier	⠳⠢⠄
Tenor identifier	⠳⠳⠄
Bass identifier	⠳⠳⠄
Single syllabic slur	⠒
Doubled syllabic slur	⠒⠒ ⠒
Phrasing slur	⠦⠴ ⠴⠦
Slur for variation of syllables between verses	⠳⠒
Slur in first language	⠒⠂
Slur in second language	⠒⠆
Portamento	⠐⠂
Two syllables on one note	⠆
Three syllables on one note	⠇
Verse number	⠳⠢ ⠳⠆
Warning sign for divided part	⠐
Full breath	⠄⠐
Half breath	⠳⠢

Table 32. Signs in Word Lines

Soprano identifier	⠳⠄
1st soprano identifier	⠳⠂⠄
2nd soprano identifier	⠳⠆⠄
Alto identifier	⠣⠄
Tenor identifier	⠳⠄
Bass identifier	⠹⠄
Repetition of word or phrase	⠐ ⠐
Two repetitions	⠐⠐ ⠐
Three or more repetitions	⠳⠒⠐ ⠐
Grouping of vowels or syllables	⠸ ⠸
Bracket for text of reciting note	⠣⠸ ⠸⠜
Pointing symbol in text	⠐⠹

SIGNS FOR METHODS NOT IN USE BY BANA

Table 33. Section-by-Section

Change of staves ⠸⠸⠇

Table 34. Vertical Score and Bar-by-Bar

(A) Vertical Score

Two or more parts on one note ⠸⠇
Senza ped. ⠸⠄⠸⠇
Melody of hymn only ⠸⠇⠸⠸⠇⠸⠇⠸⠇⠄⠄
Complete music text of hymn ⠸⠇⠸⠸⠇⠄

(B) Bar-by-Bar

Bar line ⠸⠇
Multiple-measure repeats ⠸⠸⠇⠸⠇⠸⠇

Table 35. Substitution

Start substitution (e.g., 16ths from second octave upward) ⠸⠸⠄⠸⠇

Table 36. Note-for-Note

Subnotes ⠸⠸ ⠸⠄ ⠸⠸ ⠸⠸ ⠸⠸ ⠸⠄ ⠸⠸
Separation sign ⠸⠸
Moving-note ⠸⠄
Acciaccatura ⠸⠄
Appoggiatura ⠸⠄⠸⠄
Turn between notes ⠸⠇⠸⠄
Turn above note ⠸⠇⠸⠄
Full or part-measure repeat ⠸⠄
Initial irregular grouping ⠸⠇
Trill and mordents ⠸⠸ ⠸⠄⠸⠸ ⠸⠇⠸⠸ ⠸⠄⠸⠸⠇ ⠸⠇⠸⠸⠇
Staccatos, accents, etc. ⠸⠸ ⠸⠄⠸⠸ ⠸⠄⠸⠸ ⠸⠇⠸⠸ ⠸⠄⠸⠸ ⠸⠇⠸⠸

PART I. BASIC SIGNS

1. GENERAL PROCEDURES AND SIGNS (Table 1)

1.1. Facsimile and Nonfacsimile Transcription

Print music notation is graphic; music braille is narrative. A music braille transcription may or may not include signs that represent elements of notation that are necessary to reading the score in print but not necessary in the braille. Such signs include clefs, ottavas, and arbitrary variation in type size. A transcription that includes the braille representations of those signs is termed "facsimile"; a transcription that omits them is termed "nonfacsimile." In general, facsimile transcriptions are provided only for blind teachers of sighted students and others who specifically request facsimile. Nonfacsimile transcription is the usual practice. Every transcription should state on the Transcriber's Notes page whether it is facsimile or nonfacsimile.

1.2. Use of English Contractions

By international agreement, literary braille contractions are not generally employed in music transcriptions. However, contractions may be used in English lyrics for chants, hymnals, and school materials for grades K–6. At the transcriber's discretion, the literary portions of a publication, including titles, composers' and arrangers' names, running heads, dedications, introductions, contents pages, copyright notices, etc. may be contracted when they are in English. However, contractions must not be used in English literary passages or phrases that directly affect musical interpretation, such as music headings, terms of tempo or mood, word-sign expressions, and transcriber's notes.

1.2.1. Contracted English Braille in Lyrics

When, as noted above, contractions are used in English lyrics for chants, hymnals, and school materials for grades K–6, or by special request for a client, they are brailled according to the current edition of *The Rules of Unified English Braille,* with the following exceptions:

(a) Because of their special functions under the music code, the contractions for "in" ⠔ and "ar" ⠜ may not appear as the first or last sign of a symbols-sequence. The "in" contraction may be used when it represents the whole word "in" and is preceded and followed by spaces.

(b) When, in such lines of lyrics, a word or number is to be shown italicized or fully capitalized to show that it is not to be sung, it is preferable to fully capitalize rather than to italicize. If such lyrics include italics and full capitalization, some other symbol of emphasis should be used and explained in the Transcriber's Notes page.

1.3. Parentheses

Three kinds of braille parenthesis markings are used in music transcriptions. Literary (Unified English Braille) parentheses ⠐⠣ ⠐⠜ are employed in ordinary literary context. Music parentheses ⠣⠣ ⠜⠜ are used when parentheses occur within music. Special parentheses ⠸⠣ ⠸⠜ are used in chord symbols, music headings, and word-sign expressions to represent parentheses appearing in print. There are two specific exceptions to the general principle that parentheses should not be added in braille where there are none in print. (See Par. 1.8.1 regarding metronome or equivalency markings within music, and Par. 35.7 regarding numbering of verses following the music in a strophic song.)

1.4. Preliminary Pages

Preliminary pages are brailled according to the procedures given in the current edition of *Braille Formats: Principles of Print-to-Braille Transcription*, with the following exceptions:

(a) To facilitate international exchange of music transcriptions, all title pages must be *written* entirely in uncontracted braille. This requirement includes title, composer, publisher, and all other information that appears on the title page.

(b) The music formats (methods) employed in the score must be clearly stated on the title page.

(c) Both print and braille page numbers are placed in line 1 of each braille page. Running and inclusive print pages, where they are required, are placed at the left, and the running braille page numbers with *t* (transcriber) and *p* (print) are placed at the right.

(d) When symbols from two or more different braille codes or special categories are to be included on a Special Symbols page, a separate list such as "Music Braille," "Unified English Braille," or "Spanish Language Symbols" should be given for signs from each code or category. Each list is preceded by an appropriate cell-5 heading.

(e) When a Contents page is included, the print page numbers are replaced by the appropriate braille page numbers.

1.5. Pagination of Music Pages

Beginning with braille page 1, the running braille page number appears at the right margin of the top line of each braille page. Print pagination, together with related turnovers, must be shown in facsimile transcription; it is generally advisable to show print pagination in nonfacsimile transcription as well, especially in any ensemble music or in accompanied solo pieces. When it is shown, the print page number, preceded by the pagination indicator ⠸⠩ is indicated at the upper left margin of every braille page beginning with braille page 1, and this applies to both sides of the sheet in interpoint braille. The print pagination must be separated from the title or running head by at least three spaces.

Example 1.5-1.

⠸⠩⠼⠁⠒⠼⠃

1.5.1. Inclusive Print Pagination

When music from two or more consecutive pages is included in one braille page, the inclusive print pages are given in the upper left corner of the braille page. The two numerals, showing the first and last print pages, are separated by a hyphen, with the pagination sign introducing the device, and one numeric indicator serving both numbers. If the braille page includes print pages that are not consecutive, the exact numbers of the included print pages should be given in the order in which they occur. It is not

necessary to restate the pagination indicator for each number or pair of numbers, and it is not necessary to separate the numbers with punctuation.

Example 1.5.1-1.

⠐⠼⠃⠉⠼⠑⠐

Example 1.5.1-2.

⠐⠼⠃⠉⠼⠑⠼⠋⠐ ⠐⠼⠓⠐

1.5.2. Print Page Turnover Indication

The turnover sign, the same sign as the pagination indicator, should be written between spaces where the page turn occurs in the music. If the braille page encompasses portions of more than two print pages, the turnover sign should be followed immediately by the appropriate page number at the point of each page change. In keyboard or other multilineal format, the turnover must be shown in each music line. In line-by-line vocal music, each turnover (always including prefix and page number) should appear only in the music line(s). Print pagination and turnovers should be shown in the accompaniment as well. The first note after a turnover indication requires an octave mark.

Example 1.5.2-1. Single-line format

⠠⠠⠠⠠⠐ ⠐⠼ ⠠⠠⠠⠠⠐

⠠⠠⠠⠠⠐ ⠐⠼⠑⠐ ⠠⠠⠠⠠⠐

Example 1.5.2-2. Bar-over-bar format

⠠⠠⠠⠠⠐ ⠐⠼ ⠠⠠⠠⠠⠐
⠠⠠⠠⠠⠐ ⠐⠼ ⠠⠠⠐

⠠⠠⠠⠠⠐ ⠐⠼⠑⠐ ⠠⠠⠠⠠⠐
⠠⠠⠠⠠⠐ ⠐⠼⠑⠐ ⠠⠠⠐

Example 1.5.2-3. Line-by-line format

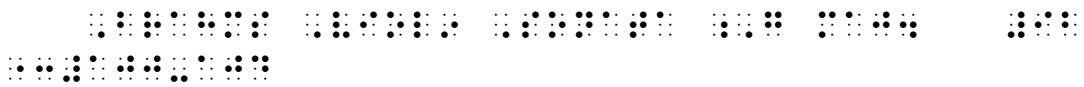
⠠⠠⠠⠠⠐ ⠐⠼ ⠠⠠⠠⠐ ⠠⠠⠠⠠⠐ ⠠⠠⠐ ⠠⠠⠠⠐ ⠠⠠⠠⠐ ⠐⠼ ⠠⠠⠠⠐
⠠⠠⠠⠠⠠⠠⠐ ⠐⠼⠑⠐ ⠠⠠⠠⠠⠐ ⠠⠠⠠⠐

1.6. The Page Heading

On all braille pages other than the title page and braille page 1, a running title is centered between the two page indications. If, after all efforts to condense it, the running title, with at least three blank spaces on each side, cannot be fitted between the page numbers, the inclusive print pagination is moved to the beginning of the second line. The remainder of that line must be left blank.

Example 1.6-1. Running head centered

Example 1.6-2. Print pagination dropped to second line



1.6.1. Title on Braille Page 1

On braille page 1, the title of the work is brailled as a literary heading, centered between the page margins without regard for differences in the length of the print and braille page-number indication.

1.7. The Music Heading

The tabulation of directions for style and pace, along with metronome indications and the key and time signatures, is different in braille from that in print. The combination, which is referred to as the music heading, is centered in all formats. A blank line must precede the initial music heading of a composition, movement, or part unless the heading appears at the top of the braille page immediately following the running head. No blank line is inserted between the music heading and first line of music text. Subsequent sectional music headings are brailled without a blank line either before or after, except in ensemble scores, where specific rules apply. (See Par. 33.3.)

(a) The textual directions are given first, in uncontracted braille. Capitalization and punctuation follow print, except that the special parenthesis sign is employed and the text is terminated by a literary period if no terminal punctuation is present in the print.

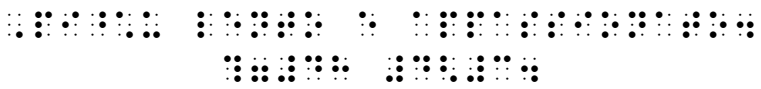
In an English context, accented letters are brailled in Unified English Braille. The alphabet and accented letter signs of the original language are used in vocal music and when a publication is entirely printed in a foreign language.

(b) The metronome marking, if there is one, is given after a blank space, and the key and time signatures together ensue after another blank space.

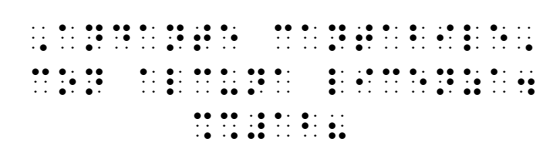
(c) If there is not room for the entire music heading centered on the line with at least three blank cells on each side, the metronome marking and signatures are centered on the following line.

Example 1.7-1. Heading centered in one line

Example 1.7-2. Metronome marking and signatures in second line (English context)



Example 1.7-3. Lengthy directions divided between lines



Example 1.7-4. Special parentheses

1.8. Metronome Indications

The metronome indication in braille is an imitation of print usage. The note value (of indefinite pitch in the print) is written as C in the required value; the sign ⠶ represents the “equals” sign and the metronome setting is written with a single numeric indicator. The order is occasionally varied in print, the number being given before the note, and the braille should follow print. Parentheses that enclose the metronome marking in print are omitted in braille. Where the word “circa” or its equivalent in any language occurs, it should be placed before the metronome mark, whatever may be done in the print.

Example 1.8-1.

⠸⠸⠸⠸⠸ 𝅗𝅥 = 80

Example 1.8-2.

⠸⠸⠸⠸⠸ 72 = ♩

Example 1.8-3.

⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ (♩. = 104-112)

Example 1.8-4.

⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸ ♩ = circa 60

Example 1.8-5.

⠸⠸⠸ ⠸⠸⠸⠸⠸ ca. ♩ = 60

Example 1.8-6.

⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸ about ♩ = 60

1.8.1. Metronome or Equivalency Marking within Music

When a metronome marking is printed in the progress of the music, it is included in the music line(s) between spaces in the same manner as a change of key or time signature. A notation of equivalency of note values shown with an equals sign is treated similarly. It is advisable to enclose these markings between music parentheses, whether or not parentheses are included in the print, to prevent them from being mistaken for true notes in the music lines.

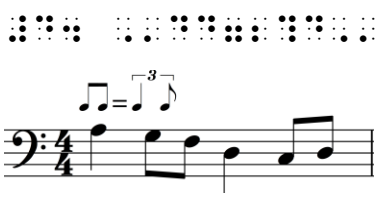
Example 1.8.1-1.

⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸

Example 1.8.1-2.

⠸⠸⠸ ⠸⠸ ⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸

Example 1.8.1-3.



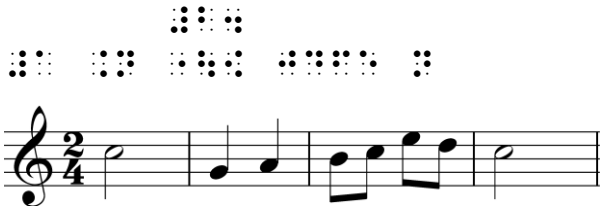
1.9. Prefix for Transcriber-Added Signs

A dot 5 must precede any braille sign or direction that is added to the score by the transcriber.

1.10. Bar Lines

A blank space is always left between measures in braille music.

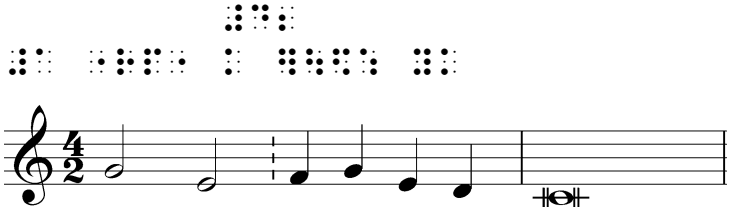
Example 1.10-1.



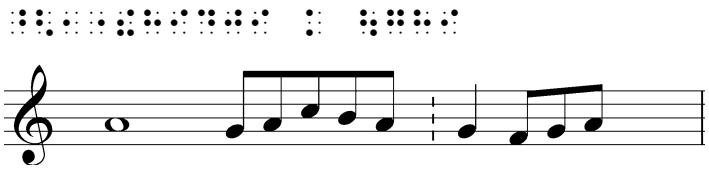
1.10.1. Special Print Bar Line

A print dotted or dashed bar line is represented by the sign ⠸ between spaces. If the special bar line coincides with the end of a braille line, the sign is shown at the end of the line, preceded by a space. A dot 5 music hyphen is required after the last sign before the special bar line when it occurs in the course of a measure; the hyphen is not needed when the music is unmeasured or when the special bar line separates measures.

Example 1.10.1-1.



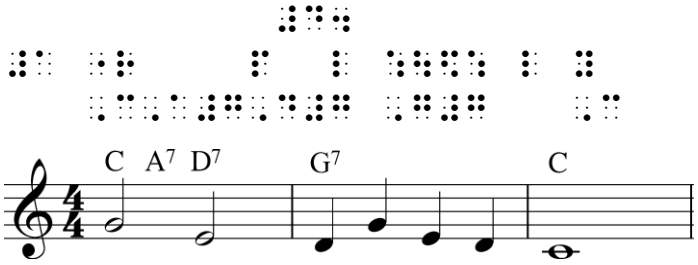
Example 1.10.1-2.



1.10.2. Special Braille Bar Line

Unusual circumstances, such as measures that contain irregular spacing in the music line to accommodate chord symbols in the second line of a parallel, make it necessary to separate measures with a special sign. The sign ⠸ is given in the music line(s), preceded by at least one space after the last sign of the first measure and one space before the first cell of the second measure. This sign is not considered to be transcriber-added and does not require a prefacing dot 5. The sign is not required when the end of the first measure occurs at the end of the braille line. (See Par. 29.17.1 regarding use of this sign in keyboard music.)

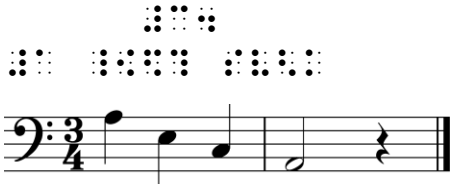
Example 1.10.2-1.



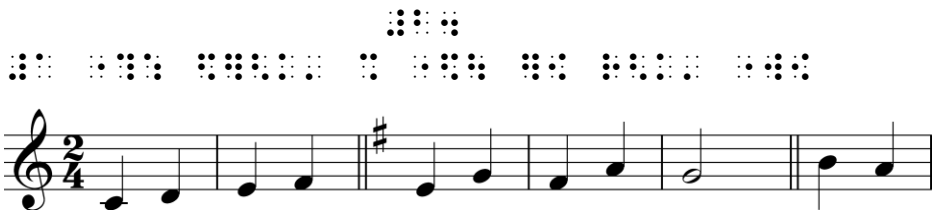
1.10.3. Double Bars

Either the final double bar ⠸⠸ or the sectional double bar ⠸⠸⠸ follows the preceding sign without an intervening space. The first note following any double bar requires an octave mark. (See Par. 17.1 regarding double bars with dots that indicate repeats.)

Example 1.10.3-1.



Example 1.10.3-2.



1.11. The Braille Music Hyphen

When a measure is interrupted for any of many reasons, including interrupting the rhythm at the end of a braille line in order to continue it on the next line, the music hyphen (dot 5) must follow the preceding sign without an intervening space, but must itself be followed by a blank space if the music continues in the same braille line. Its proper use is illustrated in many of the musical examples throughout this work.

1.12. Doubling of Signs

Many signs may be doubled when they occur four or more times in succession. Single-cell signs are doubled by brailling the sign twice. Some two-cell or three-cell signs are doubled by restating the complete sign, while others are doubled by restating only part of the sign. All doublings are terminated by brailling the sign once at its last successive occurrence in the print. Each sign that may be doubled is identified in this work where the sign is introduced, and the method of doubling is specified in the case of each such two-cell or three-cell sign.

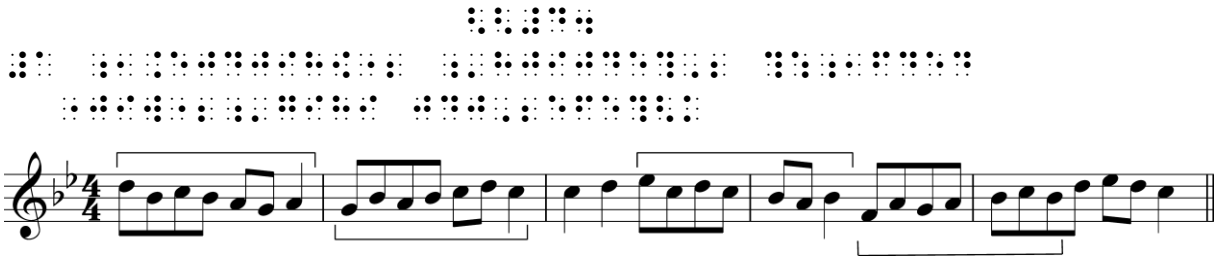
1.13. Print Brackets

Various kinds of brackets that appear in print music are represented in braille by pairs of signs that indicate the beginning and ending points of the brackets. These signs are placed in the music lines without intervening spaces or special octave marks for the notes that follow them. Each sign must be placed on the same line as the sign that it precedes at the beginning or that it follows at the ending.

1.13.1. Print Brackets above or below the Staff

Brackets printed above or below the staff are usually one of three types: a solid bracket with beginning and ending marks, a bracket of dots or dashes with beginning and ending marks, or an open-ended bracket that has a beginning mark but lacks an ending mark.

Example 1.13.1-1.



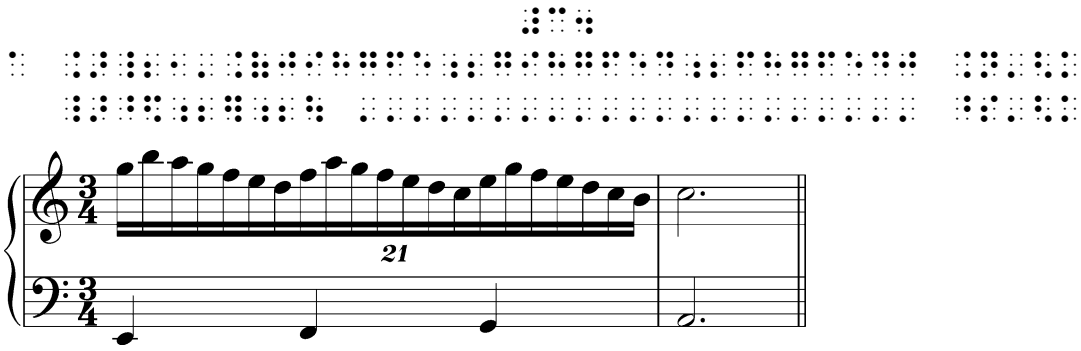
1.13.2. Small Brackets Enclosing a Print Symbol

In facsimile copy, small brackets that enclose a single note or some other feature are represented in braille by the sign ⠐⠣ for the opening bracket and the sign ⠐⠜ for the closing one. In nonfacsimile copy such brackets are represented by music parentheses or the prefix for editorial markings. (See Pars. 21.3–21.4.)

1.14. Coincidence of Notes in More Than One Part

The sign ⠐⠶ may be placed before notes in each of two or more parts in keyboard or ensemble music to indicate that they occur simultaneously. (See Par. 29.5 regarding alternative methods of showing coincidences in keyboard scores.)

Example 1.14-1.



1.15. Errors in Print Music

Where a musical error of any kind is encountered in the print copy, the choice of procedure depends upon whether the transcription is or is not facsimile. If the transcription is facsimile, the music must be transcribed as it is in the print. If the transcriber is quite certain what the error is, a music asterisk may be inserted at the point of the error and the correction given in a transcriber's note, either as a description or in music notation. If the transcription is nonfacsimile, the transcriber may braille the music with the notation corrected, indicating the point of difference with a music asterisk. The correction that has been made must be described in a transcriber's note.

1.16. Music Notation in Literary Context

Literary material is transcribed according to the current *Rules of Unified English Braille.* The opening music code indicator ⠼⠼ and terminator ⠼⠼ are chiefly used when music signs are interjected within literary material. Either sign is placed immediately before the first character of music or text, preceded by a space. If the music concludes with a double bar, it is not necessary to use the music code terminator for the following word text. When literary punctuation is used with braille music notation, the punctuation indicator ⠼ separates the music symbol from the punctuation mark. The literary punctuation indicator signals a return to reading literary material; it is not necessary to use the music code terminator before the following word. However, when a comma separates successive music signs or separates the music signs from literary text, it is represented by dot 6, is not preceded by the punctuation indicator, and does not indicate a return to literary code. When words form an integral part of the music that is so displayed, they must be shown as word-sign expressions and should not be set apart through the use of code switching.

Example 1.16-1.

⠼⠼ ⠼⠼⠼⠼ ⠼⠼⠼⠼ ⠼⠼⠼⠼ ⠼⠼⠼ ⠼ ⠼⠼⠼⠼

The note is used for tuning.

Example 1.16-2.

⠠⠊ ⠠⠊⠎ ⠞⠥⠝⠑⠙ ⠞⠓⠥⠎ ⠠⠠⠠

2. NOTES AND NOTE VALUES
(Table 2)

2.1. Note Names and Values

The notes of one octave of the scale of C are given in Table 2. The eighth note (quaver) consists of only the name of the note occupying dots 1245. Dot 6 is added to form the quarter note (crotchet), dot 3 the half note (minim), and dots 36 the whole note (semibreve). Each sign also represents a smaller value. The number of notes in a measure will usually be a sufficient guide to the reader in determining to which of the two values any note belongs.

Example 2.1-1.

2.2. Alternative Signs for Double Whole Note

With regard to the two signs given for the double whole note, the simple two-cell sign is used unless confusion is likely to arise with the signs for the 5th finger, open string, or natural harmonic, in which case it must be replaced by the compound four-cell sign.

2.3. Dotted Notes

A dotted note is shown by adding dot 3 after the note. When a note has more than one dot, the same number of dot 3s are given in the braille. No other sign may come between the note and the dot.

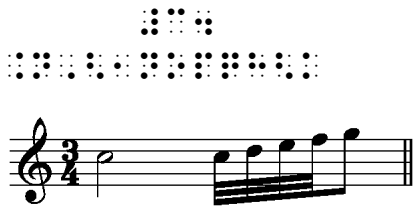
Chart 2.3-1. Dotted Notes

Dotted quarter	
Double-dotted quarter	
Dotted breve	or

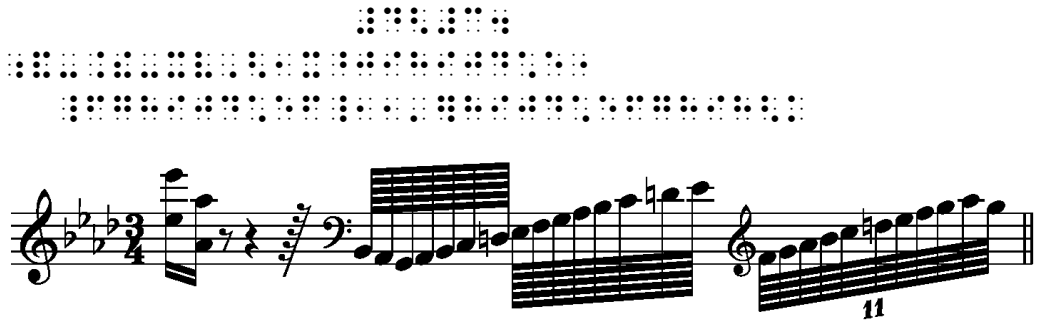
2.4. Larger and Smaller Value Signs

Where confusion is likely to arise about whether the value represented by a note is the larger or smaller (e.g., in the case of the half preceded or followed immediately by a 32nd), the larger ⠸⠸⠸ or smaller ⠨⠨⠨ value sign must be placed before the change of value. Any use of the 256th note or rest requires a value sign for each such passage. (See Sec. 8 regarding grouping of notes of smaller value.)

Example 2.4-1. Half and 32nd notes



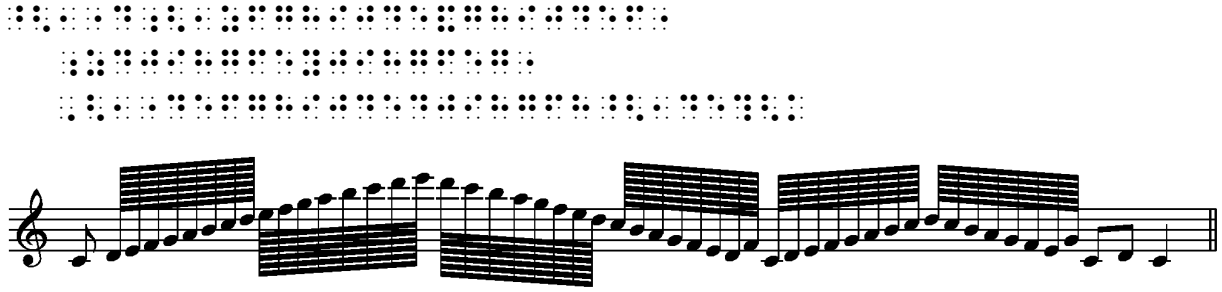
Example 2.4-2. 128th and 64th notes



2.4.1. Different Smaller Values

The appropriate value signs are required when different degrees of smaller values occur.

Example 2.4.1-1. 256th, 128th, and eighth notes



2.4.2. Value Sign Sometimes Required in Incomplete Measure

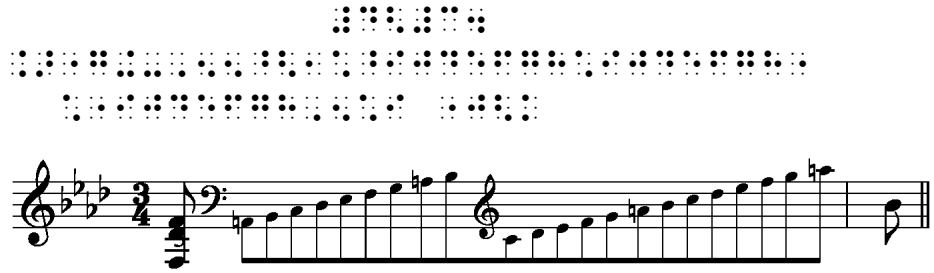
When a piece begins or ends with an incomplete measure and there is any doubt as to the value of a note or rest, the sign ⠸⠸⠸ is used if the note or rest belongs to the smaller of the two values.

Example 2.4.2-1.

2.4.3. Unmeasured Music

In cadenzas or passages of unmeasured music where it is often difficult to distinguish between the larger and smaller note values, the value signs must be used.

Example 2.4.3-1. Unmeasured eighths



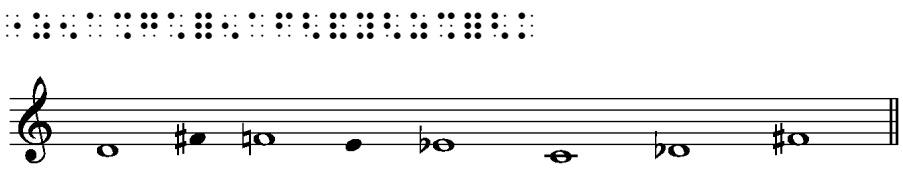
2.5. Specially Shaped Notes

Modern notation sometimes includes note heads with special shapes indicating either time span or special effects. In braille the shapes are indicated as shown in Table 2 and are placed before ornaments, nuances, accidentals, and octave marks. When no specific note value is shown, the value of an eighth note is used. "Note heads only" have no stems and are filled in (like quarters and smaller values). Notes of "indeterminate or approximate pitch" usually are stem signs without note heads. (See Example 16.7-1 for an example of approximate pitch at the end of a slanting line.)

2.5.1. Doubling of Specially Shaped Notes

A sign for a special note shape may be doubled when four or more of the same type occur successively. Only the second half of the sign is repeated. The print instruction for the organ music excerpt below states that an open note head "equals longer duration" and a filled-in note head "equals shorter duration." Because an open note head and a whole note are identical in print, they are identical in braille.

Example 2.5.1-1.



2.6. Proportional Notation

When music of early centuries is written in proportional (mensural) notation, the following scale of values is adopted:

Chart 2.6-1. Proportional Notation

Maxima	
Longa	
Brevis	
Semibrevis	

3. OCTAVE SIGNS
(Table 3)

3.1. The Octaves

For the purposes of music braille notation, the musical scale is divided into so-called octaves, each octave comprising the notes from any C to and including the next B above. These octaves are numbered 1 through 7, beginning with the lowest C on the piano. The octave below 1 is called the sub octave, and the octave above 7 is called the super octave.

3.2. Rules for Octave Marks

The rules governing the use of octave marks are of the greatest importance. The pitch of a note is shown by preceding it, when required, by the particular sign for the octave in which it stands. No other sign may come between them.

3.2.1. Octave Marks Required at Beginnings

The octave is always marked for the first note of a braille line, the first note following any occurrence of a numeric indicator or word sign, and at various other points which are explained throughout this document wherever they are relevant.

3.2.2. Need Determined by Melodic Interval

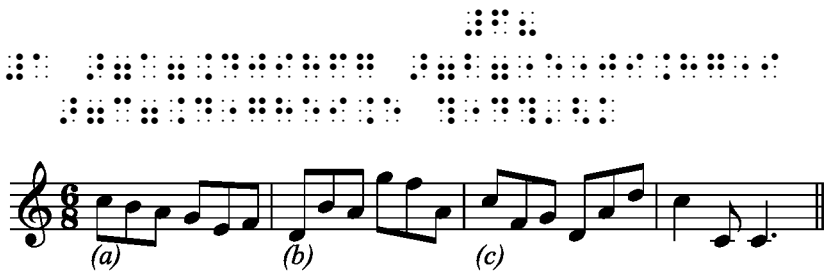
In a melodic progression:

(a) the octave is not marked for the second of two consecutive notes if the interval is less than a fourth,

(b) the octave is always marked in a skip greater than a fifth, and

(c) the octave is only marked in a skip of a fourth or fifth when the second note is in a different octave from the first.

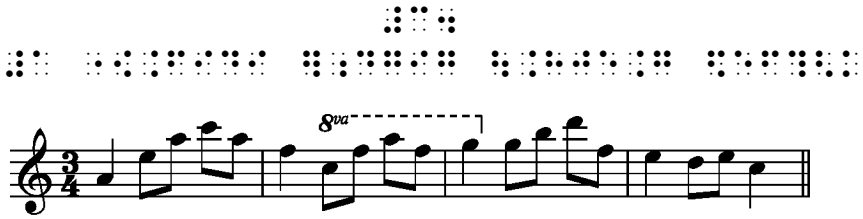
Example 3.2.2-1.



3.3. 8va and 15ma

In nonfacsimile transcriptions, the words “8va,” “15ma,” “loco,” and similar expressions are represented by transcribing the pitches in the octave in which they are to be performed without noting the expressions. In facsimile copy, these indications may be transcribed using either of two methods.

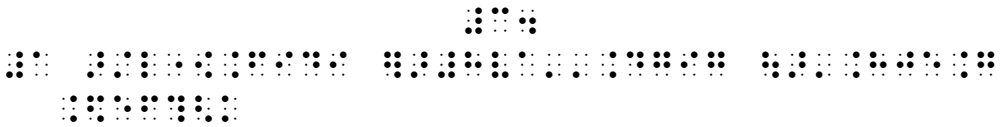
Example 3.3-1. Nonfacsimile



3.3.1. Facsimile Transcribed as Words

In facsimile copy, these indications may be transcribed as word-sign expressions, the notes being transcribed in the octaves in which they are printed. The music of Example 3.3-1 would be transcribed as follows.

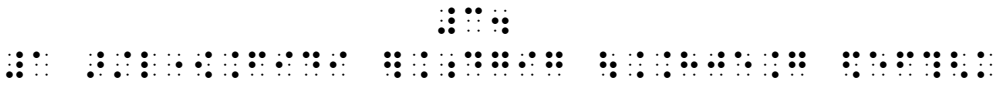
Example 3.3.1-1.



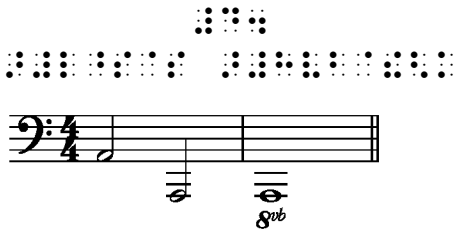
3.3.2. Facsimile Transcribed with Two Octave Signs

Alternatively in facsimile copy, the first note of the passage so marked is given two octave signs, the first showing its position on the print staff, the second its actual sound. Any octave sign occurring during this passage must be that of the sound and not that of the staff. The first note after the end of the passage is given a double octave mark to show that its position on the staff corresponds with its actual sound. These special octave markings must be given even when the notes would not otherwise need octave signs. Example 3.3-1 would therefore be written as shown in Example 3.3.2-1. However, it would be confusing to use this device for isolated notes or chords below the first octave or above the seventh octave, which already have two octave marks, and those notes or chords should be given as word-sign expressions, as described in Par. 3.3.1.

Example 3.3.2-1.



Example 3.3.2-2.



4. CLEF SIGNS
(Table 4)

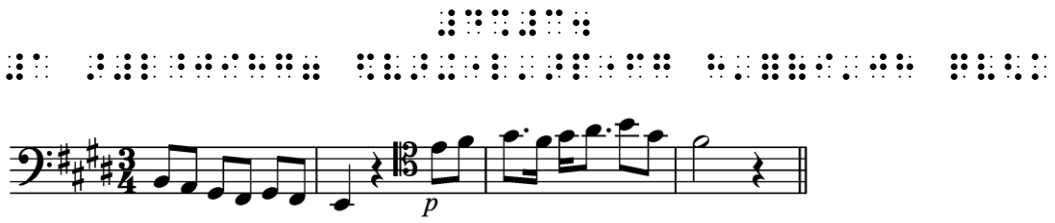
4.1. Clef Signs Limited to Facsimile Transcriptions

Clef signs are routinely omitted in braille music transcription. However, when facsimile copy may be desirable, for instance in music transcribed for the benefit of the blind teacher with sighted pupils, the clefs used in the print must be marked in the braille copy.

4.2. Octave Marks and Dot-3 Separators

The note following a clef sign must always have its proper octave mark. If the sign following a clef sign contains a dot 1, 2, or 3, the signs must be separated by a dot 3.

Example 4.2-1.



4.3. Staff Line Given with Clef Sign

When it is necessary to show the line on which a clef is placed, as must be shown with the tenor, baritone, and French violin clefs, the last cell of the sign ⠪ is preceded by a mark designating the number of the line. The mark is the same sign as the one that represents that number as an octave mark.

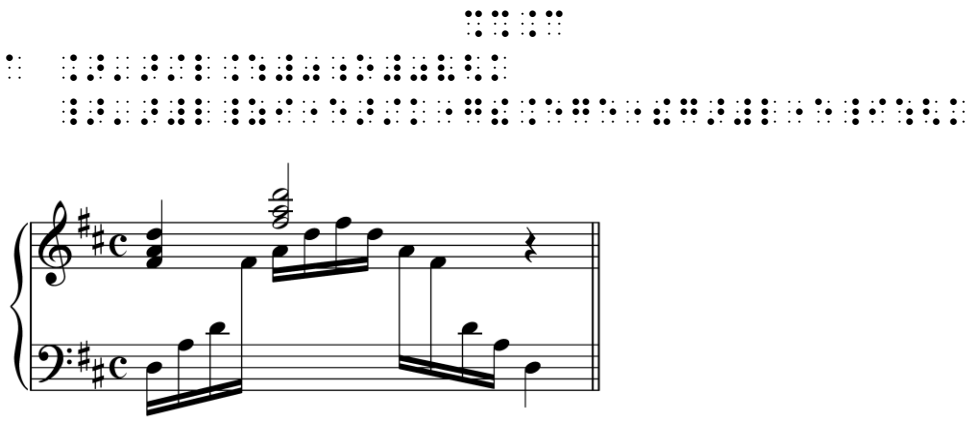
4.4. Clef Signs with Ottavas

When a clef has a small 8 printed above or below it, indicating an octave higher or lower than usual, the clef sign is followed in braille by a numeric indicator and an upper cell or lower cell numeral 8.

4.5. Modified Clef Signs

When print clefs are included in the braille transcription and the part for one hand moves into the staff allotted to the other, the modifications given in Table 4 are substituted for the normal clef signs in that hand. Accidentals must be re-marked after a modified clef sign. These added accidentals must be preceded by dot 5 to identify them as transcriber-added. Directions in which intervals and in-accords are read are determined by the initial hand signs of the lines, not by the staves in which the notes are printed.

Example 4.5-1.



Example 4.5-2.

5. RESTS
(Table 5)

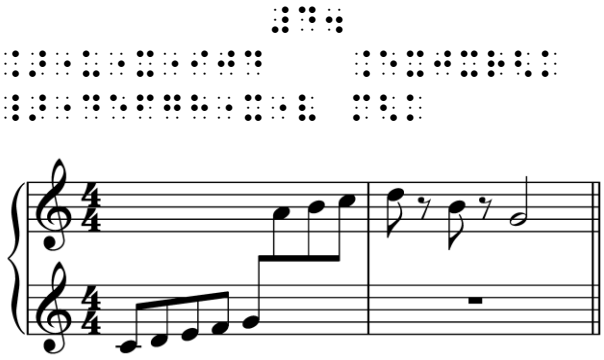
5.1. Rest Signs

The signs in Table 5 should be used for all rests that occur in the print. A measure of silence is indicated in the print by a whole rest, whatever the time signature may be, except that in 4/2 time the double whole rest may sometimes be found.

5.2. Transcriber-Added Rests

It frequently happens that the braille text can only be made clear to the reader by the inclusion of rests that do not appear in the print. Each transcriber-added rest must be preceded by dot 5.

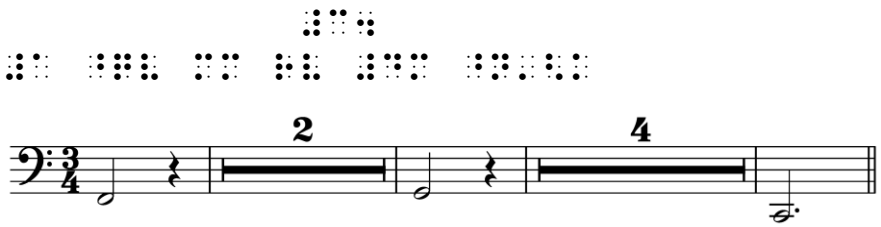
Example 5.2-1.



5.3. Multiple-Measure Rests

When a silence is prolonged for two or three measures, two or three successive whole rests are written unspaced, the group preceded and followed by spaces. When it extends for four or more measures, one whole rest is written, preceded by the appropriate number including the numeric indicator, the combination preceded and followed by spaces. The following note requires a special octave mark.

Example 5.3-1.



5.3.1. Multiple-Measure Double Whole Rests

When consecutive measures of silence are shown by double whole rests, the two-cell breve sign must be used with the appropriate number. For example, ⠼⠉⠼⠙ represents two full measures of rest.

5.4. Dotted Rests

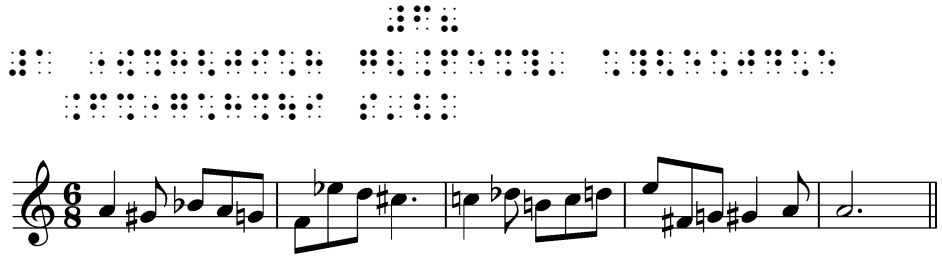
A dotted rest is shown, as a dotted note is shown, by adding the same number of dot 3s as there are dots printed after the rest. No other sign may come between the rest and the dot.

6. ACCIDENTALS AND KEY SIGNATURES (Table 6)

6.1. Placement of Accidentals

An accidental is placed immediately before the note or interval to which it belongs and must not be separated from it by anything but an octave mark. In general, accidentals should be marked wherever they occur in print. When an accidental has been printed above or below its note rather than in the staff, the dot 6 prefix should immediately precede the sign.

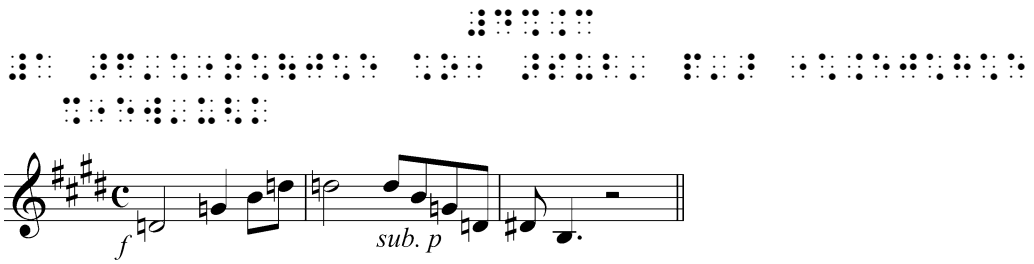
Example 6.1-1.



6.2. Restating Accidentals

As in print, an accidental remains in force until it is countermanded or until the end of the measure, but only for the same note at the same pitch. An accidental should be restated at the beginning of a segment or parallel, or a new braille page, or after any major interruption such as a long word-sign expression, a volta, etc. Every transcriber-added accidental must be preceded by dot 5.

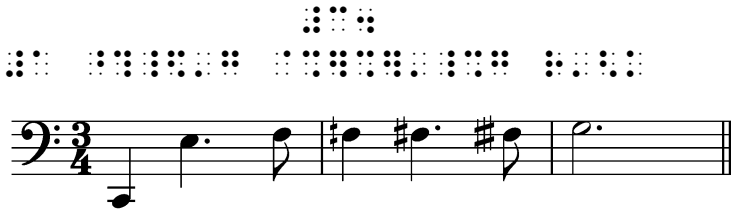
Example 6.2-1.



6.3. Quarter-Tone Accidentals

There is no standard print notation for quarter or three-quarter sharps or flats. Among other possibilities are a backward flat sign, a sharp sign with one or three vertical lines instead of two, and arrows pointing up or down. When publisher's instructions make the meaning clear, the instructions should be included in the transcription and the signs from Table 6 placed in the braille music line. In the following example, the sharp sign with a single vertical line indicates a quarter-tone sharp and the sign with three verticals indicates a three-quarter-tone sharp, as defined by the composer.

Example 6.3-1.



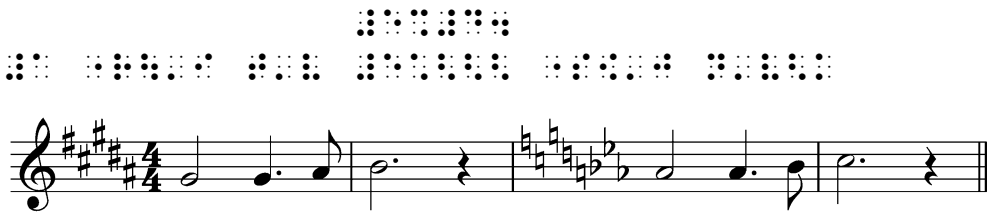
6.4. Accidental Signs in Literary Context

When accidentals occur within a literary context, the appropriate signs from the Unified English Braille list of characters are used. (See Par. 1.16 regarding other music notation that is interpolated within a literary passage.)

6.5. Key Signatures

When a key signature consists of one, two, or three accidentals, it is represented in braille by the corresponding number of flat or sharp signs in succession. When it consists of four or more accidentals, the number including the numeric indicator precedes a single flat or sharp sign. A key signature is preceded and followed by a blank space (unless it is followed immediately by a meter signature) and is brailled where it appears in print. The signature at the beginning of each staff in print is omitted after its first appearance in a score. A change of key is placed wherever it occurs and generally should be placed on the same line as the following note. The first note after a key signature requires an octave mark. (See Par. 1.7 regarding key signatures in music headings.)

Example 6.5-1.



6.5.1. Unusual Key Signatures

When there is an unusual key signature, it should be written as follows: music parenthesis, hand or clef sign, accidental, octave mark, note(s), closing music parenthesis.

Example 6.5.1-1. Unusual single key signature

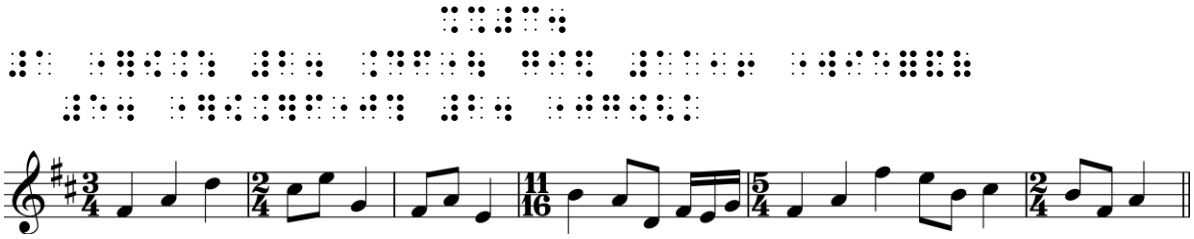
Example 6.5.1-2. Unusual combined key signatures

7. METER INDICATIONS AND TIME DEVICES (Table 7)

7.1. Meter Signatures

A meter signature (time signature) is preceded (unless it immediately follows a key signature) and followed by blank spaces. A change of meter is placed in the music line wherever it appears in print and preferably is brailled in the same line as the following note. The first note following a meter signature requires an octave mark. (See Par. 1.7 regarding meter signatures in music headings.)

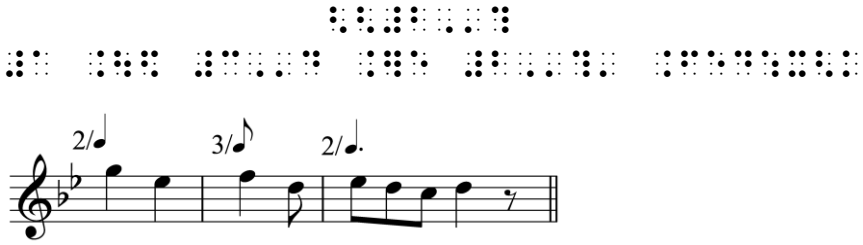
Example 7.1-1.



7.1.1. Meter Signature Incorporating Note Values

When a meter signature consists of a numeral and a note symbol to indicate a rhythm value, the numeral is followed by the music code indicator and the note C is used to illustrate the value.

Example 7.1.1-1.



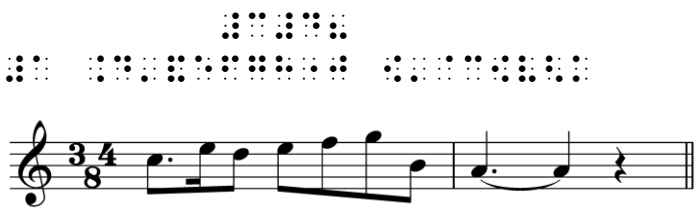
7.1.2. Meter Signature with Two or More Upper Numerals

When a meter signature contains more than one numeral above and a single numeral below, the braille follows the print exactly. Print punctuation, if used, is included in the braille. If punctuation or other print signs appear between the numerals, a single numeric indicator is brailled at the beginning of the meter signature, no spaces are inserted, and the final lower-cell

numeral is placed unspaced at the end. If no punctuation or other print signs appear between the numerals, the numeric indicator is repeated, unspaced, for each upper numeral but not before the lower numeral.

Example 7.1.2-1.

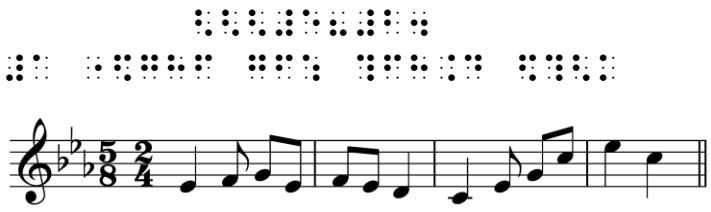
Example 7.1.2-2.



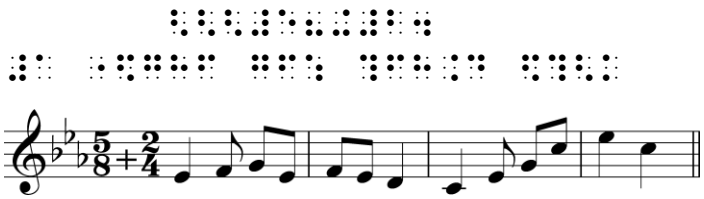
7.1.3. Combined Meter Signatures

When meter signatures are combined, the two signatures are brailled without an intervening space. Each of the component signatures begins with a numeric indicator. Any punctuation or other print signs are placed as they occur in the print. Parentheses are represented by the music signs, not by the literary ones.

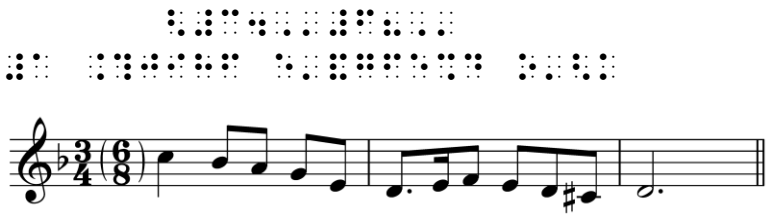
Example 7.1.3-1.



Example 7.1.3-2. Plus sign



Example 7.1.3-3. Parentheses



7.1.4. Symbols for Meter Signatures

The 4/4 meter signature may be represented in print by a symbol consisting of a capital letter *C* centered in the staff. It is often termed "common time." The braille sign ⠨⠉ is used to show this sign. The alla breve meter (2/2) may be represented by the capital C intersected by a vertical line. It is often termed "cut time." The braille sign ⠨⠩ is used to show this sign.

7.1.5. Meter Signature in Literary Passage

When a meter signature appears in a literary context, and looks like a fraction, it must be understood in music code, and must be presented as a signature, preceded by the music code indicator, as is all other music notation.

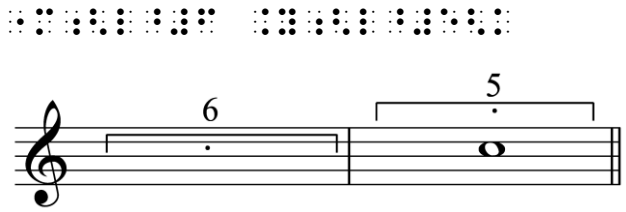
7.2. Real-Time Devices

When durations are given in actual time (usually in seconds) rather than in measures of beats using standard note values, most print presentations are variants of either of two graphical approaches. A number may be written above a note, rest, or action to indicate how long, in seconds, it is to be executed; a bracket of some sort is sometimes associated with the number. Otherwise, units of time may be indicated by print "ticks" of some sort above the staff. Such devices are not standardized. However, the device is usually explained in a composer's or publisher's remark. In all cases, a transcriber's note is required. The following two illustrations are suggestions for transcribing typical presentations.

7.2.1. Durations Printed as Numbers

When durations of notes, silences, or actions are given in print as fermatas for a specified numbers of seconds, the sign for a second (dots 45) follows the braille equivalent of the activity and is followed by the applicable number. Example 7.2.1-1 consists of a six-second pause followed by a note that is to be sustained for five seconds.

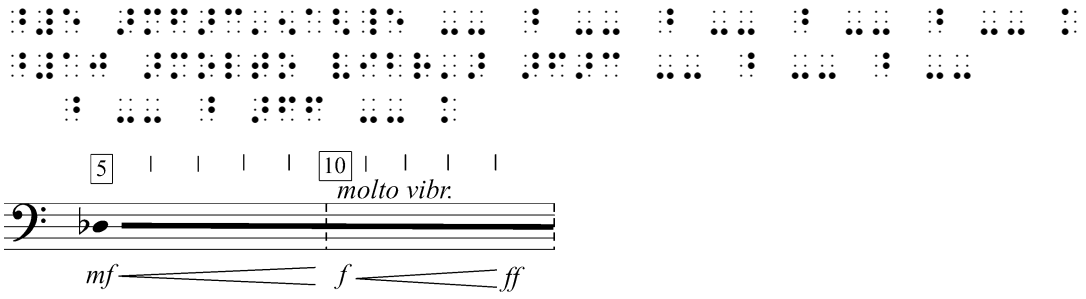
Example 7.2.1-1.



7.2.2. Time Indicated by "Tick" Marks

When durations of notes, silences, or actions are indicated by "tick" marks above a staff that indicate the passing of seconds, the sign for a second (dots 45) is written in the music line and must be preceded and followed by spaces unless accompanied by a number. In that case, the sign for a second precedes the numeric indicator, and the combination must be preceded and followed by spaces. If the duration of time is shown in print with a line of extension and no number, the line of duration (dots 36, 36) appears in the braille. This line must be preceded and followed by spaces. In Example 7.2.2-1 the numbers of seconds from the beginning of the passage have been brailled at the margins at the beginnings of segments, where measure numbers would ordinarily appear. The beginning of the staff, the dashed bar lines, and the ticks are understood to mark the beginnings of seconds.

Example 7.2.2-1.



7.2.3. Alternating Metric and Real-Time Notations

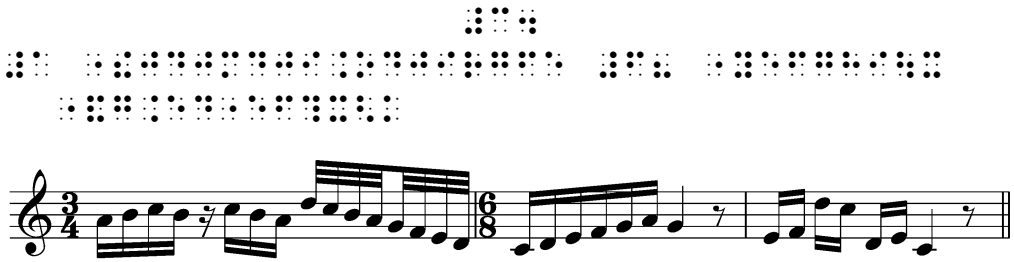
When music contains some passages with meter signatures and some with unconventional time-related notation, the word-sign expression “time notation” is inserted where appropriate in place of a meter signature.

8. GROUPING OF NOTES
(Table 8)

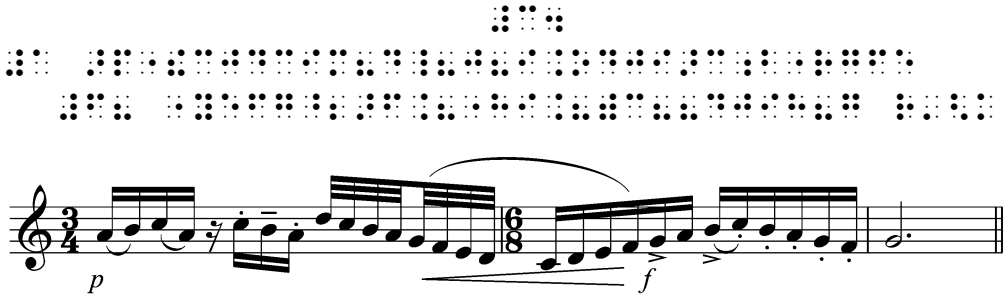
8.1. Braille Note-Grouping Procedure

Braille grouping of notes of smaller value than eighths is similar to print beaming but is not the same. Print beams cannot be followed as a guide for braille grouping. For the purpose of braille, a regular group consists of three or more notes of the same value that occupy a full beat or a natural division of a beat. The general principle of braille grouping is to write the first note of the group in its true value, the remaining notes being given as eighths. If a rest of equal value takes the place of the first note of a group, the remaining notes of the group are given as eighths. Notes do not have to be beamed together in print in order to be grouped in braille. Grouping is not affected by the presence of slurs or ties, nuances, dynamic marks, etc.

Example 8.1-1.



Example 8.1-2.



8.1.1. Conditions That Prohibit Note Grouping

Notes may not be grouped, and must be shown in their true values, when:

(a) the notes are not contained entirely within the same beat or natural division of the beat;

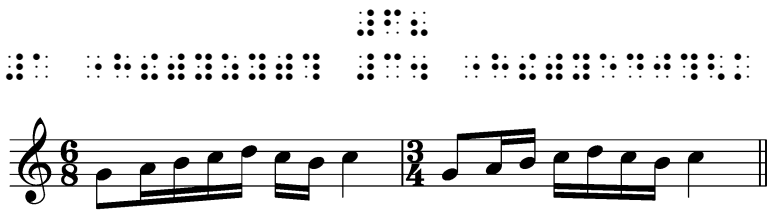
(b) the group cannot be completed in the line in which it begins;

(c) the group is followed on the same line and in the same measure by an eighth or dotted eighth note or rest; however, the grouping may be employed if the eighth that follows the group becomes the first note or rest of a part-measure repeat and is not shown in the braille as an actual note or rest;

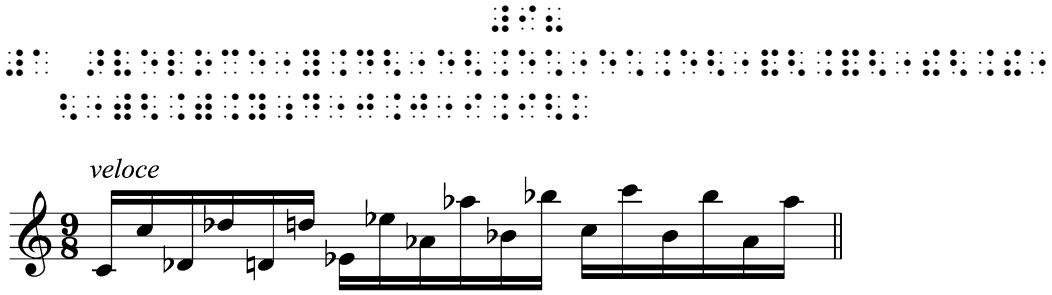
(d) a rest of equal value occurs at any place other than the beginning of the group; or

(e) the group is interrupted by a music hyphen.

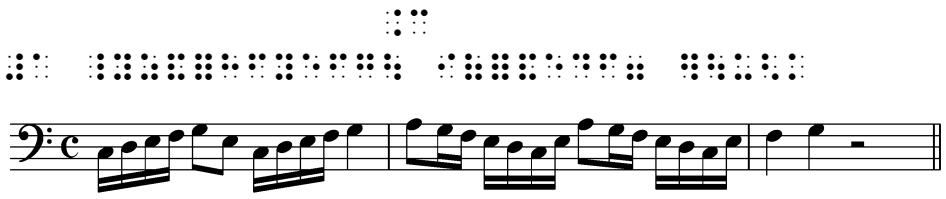
Example 8.1.1-1. (a)



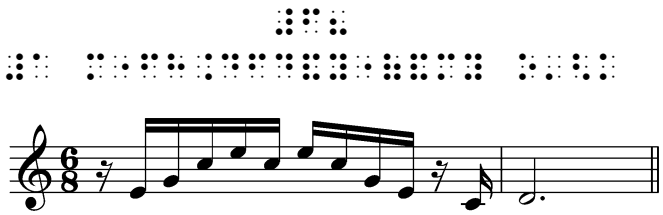
Example 8.1.1-2. (b)



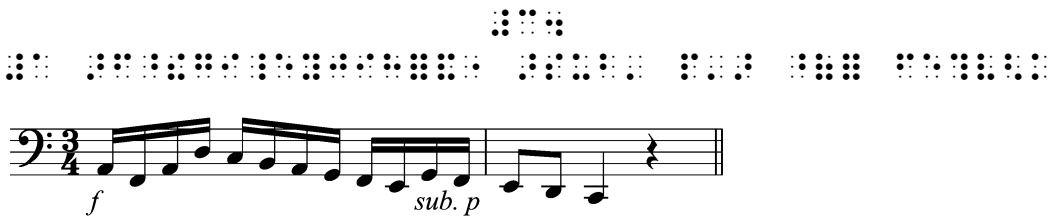
Example 8.1.1-3. (c)



Example 8.1.1-4. (d)



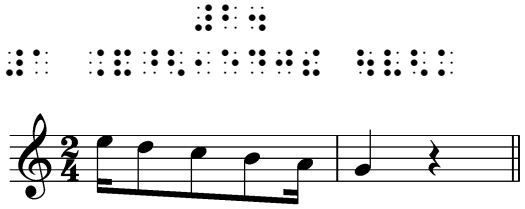
Example 8.1.1-5. (e)



8.1.2. Value Signs for Clarity

When a single note of smaller value at the beginning of a measure or beat is followed by two or more eighth notes, it is advisable to employ a larger-value sign before the first of the eighths to make it immediately clear that the notes are not grouped notes of the smaller value.

Example 8.1.2-1.



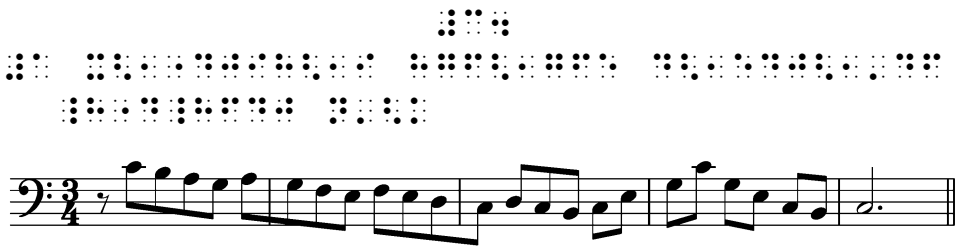
8.2. Regularly Grouped Eighth Notes

It is obviously not possible to employ the grouping procedure with eighth notes. Beaming of eighth notes in groups that occupy full beats or natural divisions or portions of beats is ignored in braille.

8.3. Irregular Beams Shown by Music Comma

The music comma ⠨ must be used to convey the special grouping that results when notes of regular value are beamed across natural metric divisions. The music comma is placed at the beginning of each irregularly beamed group. If such a group is immediately followed by a rest or by a note of different value, no termination sign is needed. However, if the following notes of like value could themselves be mistaken as unusual grouping, a comma modified by appending a dot 3, whose meaning as a terminator is unequivocal, is used where the regular grouping commences.

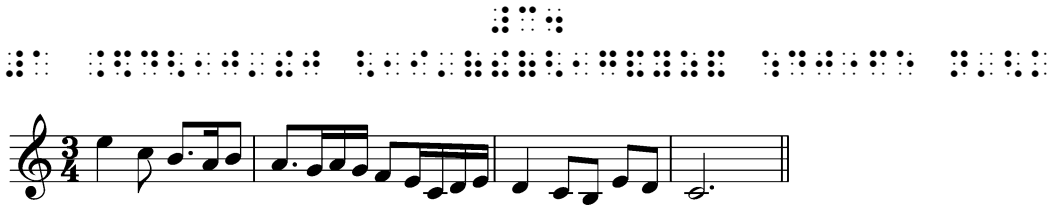
Example 8.3-1.



8.3.1. Irregular Beaming of Unequal Notes

The music comma may also be used to indicate special beaming of groups of notes of unequal values. Note grouping should not be employed where special beaming suggests a meter in conflict with the given one. In the following example, for instance, the special beaming suggests 6/8 meter, while the true meter is 3/4.

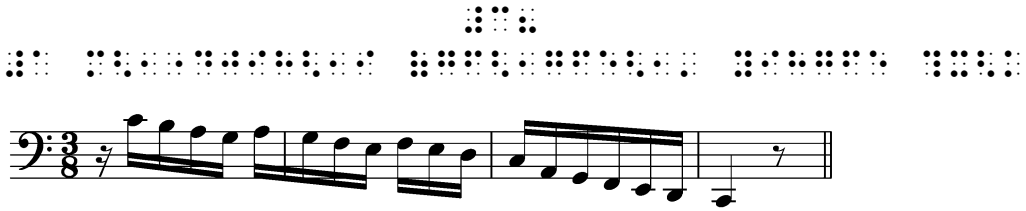
Example 8.3.1-1.



8.3.2. Regular Grouping and Music Comma Used Together

Normal braille grouping may be retained while special beaming is being shown by the music comma.

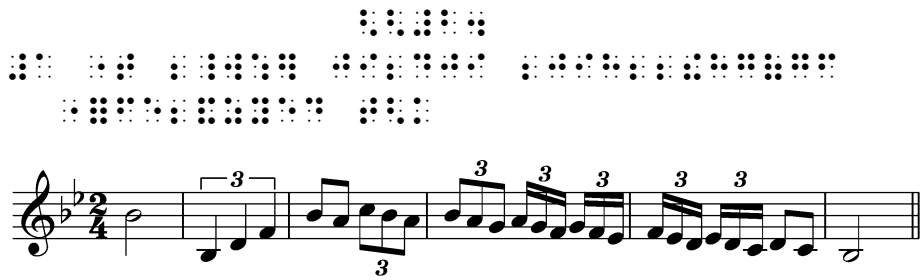
Example 8.3.2-1.



8.4. Single-Cell Sign for a Triplet

The single-cell sign ⠒ is generally used to indicate a triplet of any value. The sign may be doubled for four or more successive triplets of the same value. The braille note-grouping procedure may be employed when the notes of the triplet are all of the same value.

Example 8.4-1.



8.5. Three- or Four-Cell Sign for Irregular Groups

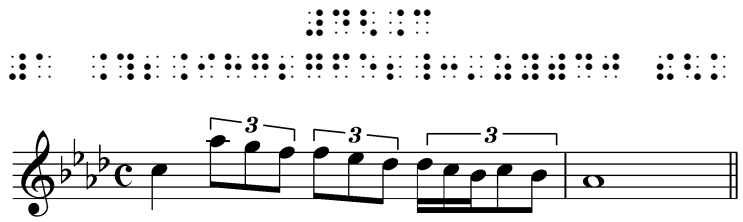
The three-cell sign (or four-cell if the number is greater than nine), consisting of dots 456 followed by a lower-cell numeral (without a numeric indicator) and a dot 3, is used to indicate an irregular group consisting of any number of notes other than three. The sign may be doubled for four or more successive like groups, by brailling the dots 456 and numeral twice followed by one dot 3. The braille note-grouping procedure may be employed when the notes are all of the same value.

Example 8.5-1.

8.5.1. Three-Cell Sign Used for Triplet within Irregular Group

The three-cell sign is used to indicate a triplet of smaller value that occurs within a triplet of a larger value, or within any other irregular group. The braille note-grouping procedure may not be used in the triplet of smaller value.

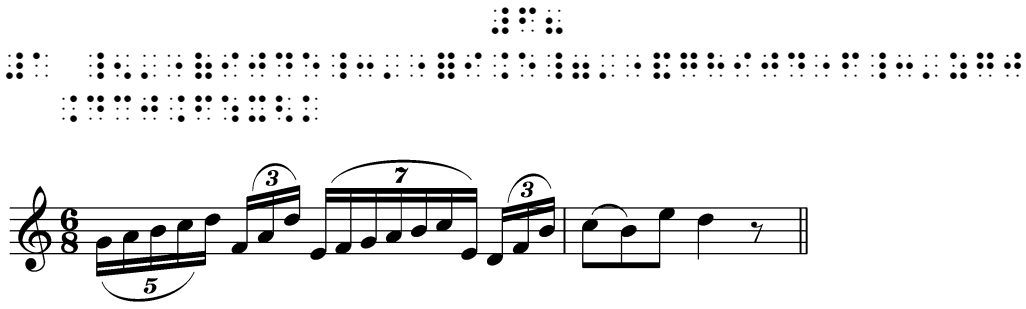
Example 8.5.1-1.



8.5.2. Three-Cell Sign for Triplet among Other Irregular Groups

The three-cell sign for triplets should be used when a triplet occurs among irregular groups of different value. The grouping procedure may be used.

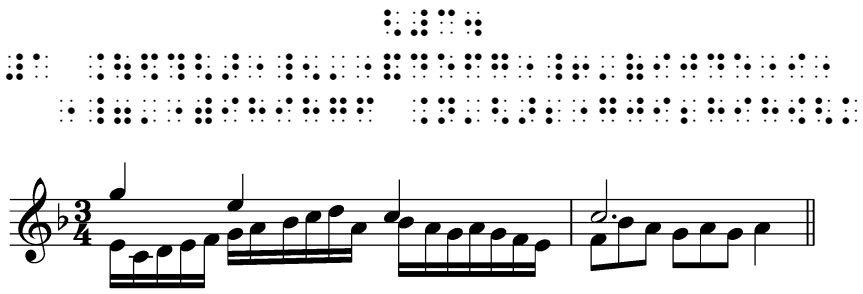
Example 8.5.2-1.



8.6. Adding Numerals That Are Absent in Print

The number of notes in a triplet or other irregular group is sometimes not actually shown in print, assuming that it is visually obvious. The numeral is always necessary in braille when the three-cell sign is used. In the case of triplets, the presence or absence of a print numeral is not shown in braille. (See Example 8.5.1-1.) When the transcriber provides the missing numeral for any other irregular group, the grouping sign must be preceded by dot 5.

Example 8.6-1.



9. INTERVALS
(Table 9)

9.1. Transcribing Chords

When two or more notes of the same value are sounded together, forming a chord, only one note is written according to Table 2. The remainder are represented by the signs in Table 9, which indicate the distance, or interval, of these notes from the written note. An accidental associated with one of the notes represented as an interval is brailled immediately before the interval sign or the interval's octave sign. If the written note is dotted, dots are not added after any intervals.

Example 9.1-1.

9.1.1. Octave Marks within Chords

A note represented by an interval sign must be preceded by the appropriate octave mark when:

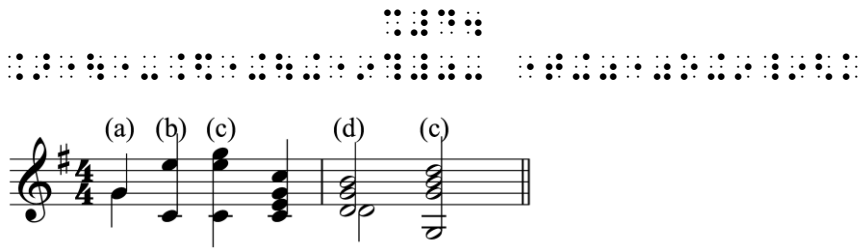
(a) it forms a unison with the written note (the octave-interval sign is used with the appropriate octave mark),

(b) it is the first or only interval and is more than an octave from the written note,

(c) it is the second of two adjacent intervals that are an octave or more apart, or

(d) it forms a unison with another interval that has been given previously in the chord.

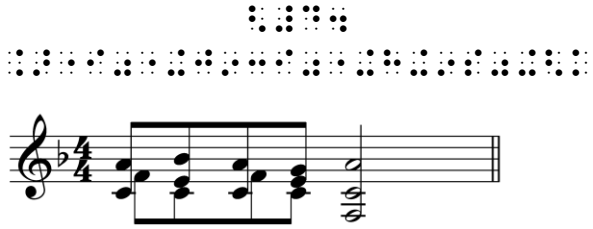
Example 9.1.1-1.



9.1.2. Crossed Voices in Successive Chords

When two parts represented by intervals cross one another in a chord, each note that is "out of place" must have its proper octave mark, the written order of the parts however remaining unchanged. It may be preferable to show crossed voices by means of an in-accord. (See Sec. 11.)

Example 9.1.2-1.



9.2. Direction of Intervals

In general, music that is printed in the treble or alto clefs, such as keyboard right-hand parts, soprano and alto voices, violins, violas, flutes, etc., is transcribed giving the uppermost note of the chord as the written note and the remaining notes as intervals downward in relation to that note. Music that is printed in bass or tenor clefs, such as keyboard left-hand parts, bass and tenor voices, basses, cellos, bassoons, etc., is transcribed giving the lowermost note as the written note and the remaining notes as intervals upward in relation to that note. In any transcription that includes interval signs, the directions in which intervals are to be read should be stated either in a transcriber's notes page at the beginning of the volume or in a transcriber's footnote where the first interval sign appears in the music. (See the following paragraphs for related rules and exceptions to this general procedure: 29.2 regarding the hand parts in keyboard music; 29.4–29.4.3 regarding "visiting hands" in keyboard music; 29.12

regarding organ pedal parts; 30.4(b) regarding music for harmonic analysis; 31.1 regarding harp music; 33.4.2 regarding instrumental ensemble scores; 34.2.3 regarding unpitched percussion music; 35.10.1 regarding divided choral parts; and 37.1(j) regarding choral ensemble scores.)

Example 9.2-1.

Example 9.2-2.

9.3. Doubling of Intervals

Intervals may be doubled when more than three successive notes are followed by the same interval or intervals which, with the exception of the first and last, are not modified by accidentals or other signs. Doubling of an interval is not affected by the presence of additional intervals that are not doubled. While it is not strictly necessary, it is customary to terminate all doublings at the end of a movement.

Example 9.3-1.

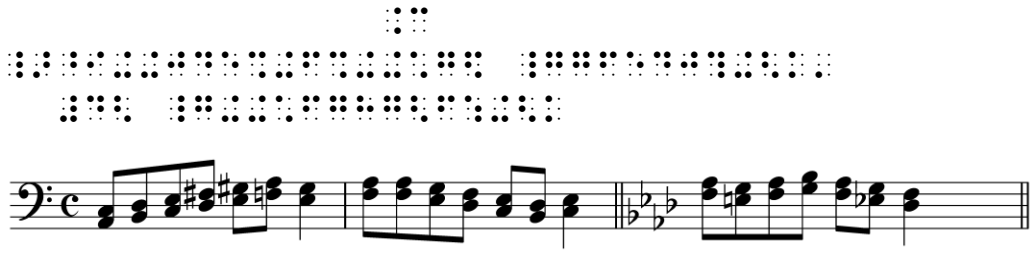
9.3.1. Restatement of Interval Doublings

All doubling of intervals in effect at the end of a braille page should be restated at the beginning of a new page, assuming that at each instance there is a sufficient number of notes to warrant such doubling. Thus, doubling will not be started at the bottom of a page if there are not at least three consecutive similar intervals on that page, nor will the doubling be restated at the top of the new page if there are not at least four of them at the beginning of the page.

9.3.2. Doubling Terminated at Modifiers or Interruptions

Doubling of an interval must be terminated if the note represented by the interval sign is modified. However, the doubling may be continued by redoubling the interval sign, provided that three or more like intervals follow, all but the last of them unmodified. A doubling that is in effect just before a significant interruption should be terminated, even if the doubling is to be resumed following the interruption.

Example 9.3.2-1.



9.3.3. Multiple Doublings Terminated Together

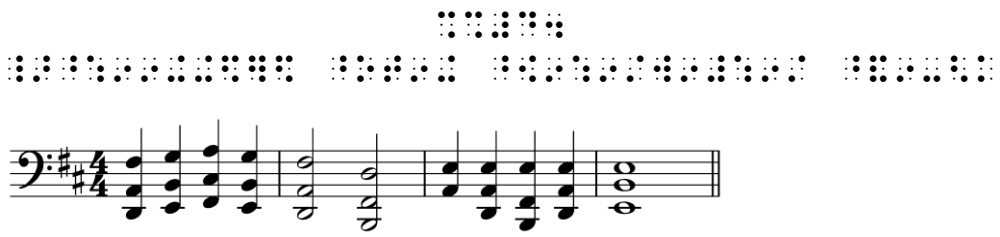
If doubling of two or more intervals is simultaneously in progress, and one of the intervals must be terminated, all of the doublings must be terminated. Any doublings that may properly be continued may be redoubled at that point.

Example 9.3.3-1.

9.3.4. Doubling of Intervals Larger Than an Octave

When the intervals of the chords encompass a range greater than an octave, it is inadvisable to use any doubling of intervals except in the rare instance where all intervals are doubled and are therefore identical throughout the passage.

Example 9.3.4-1.



9.3.5. Accidentals Omitted in Doubled Octave Passages

In a passage of doubled octaves, the doubling is not interrupted by the occurrence of accidentals which would normally be marked for the octave as well as for the written note.

Example 9.3.5-1.

9.3.6. Doubling of Intervals with Fingerings

In fingered music it is not advisable to double any interval other than the octave unless every note of the passage is fingered or unless the fingerings are so placed that there can be no possible doubt about the notes to which they apply.

9.4. Tone Clusters

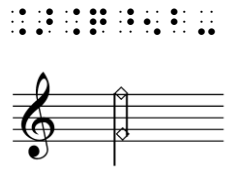
Tone clusters are printed in many different ways. Usually the top and bottom pitches are written as if they are pitches in a chord. Between the two pitches, a vertical line, box, thick bar, or other shape indicates the cluster. Accidentals or text may or may not accompany the cluster. In braille, the top or bottom pitch is written, according to the appropriate direction of intervals,

followed by the cluster sign and an interval sign indicating the other outside pitch.

Example 9.4-1.

Example 9.4-2.

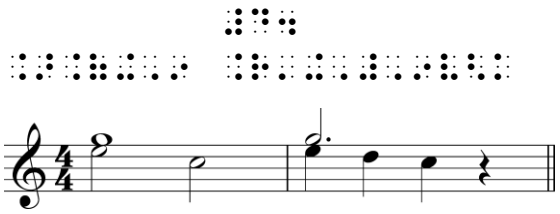
Example 9.4-3.



9.5. The Moving-Note Device

The moving-note device, although infrequently employed, is chiefly useful for vocal music and keyboard settings of hymns. When two, or at most three, notes of equal value move below or above a longer note, they may be written as intervals separated by dot 6. It is not incorrect to show the same events employing in-accords. Complications of fingering, phrasing, and nuances render the device unsuitable for instrumental music in general.

Example 9.5-1.



9.5.1. Moving-Notes in More Than One Voice

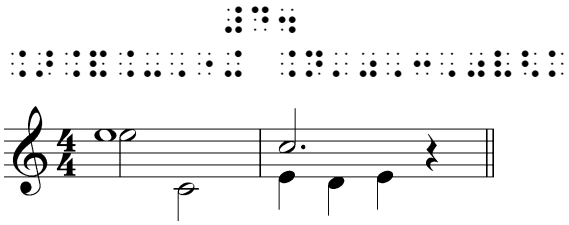
The moving-note device may also be used when two or more intervals move together in a similar manner, dots 56 being inserted instead of the dot 6.

Example 9.5.1-1.

9.5.2. Octave Marks with Moving-Notes

The marking of octaves in the moving part is governed by the rule given in Par. 9.1.1.

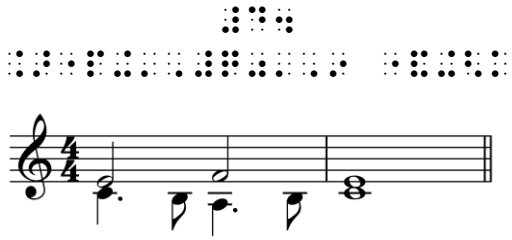
Example 9.5.2-1.



9.5.3. Moving-Note with Dotted Values

The moving-note device may be used for a dotted quarter followed by an eighth note or a similar rhythm, but must not be used for syncopations or other unequal rhythms. The multi-voiced moving-note sign (dots 56) may never be used for dotted rhythms.

Example 9.5.3-1.

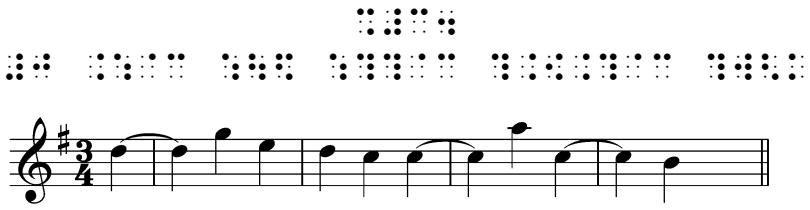


10. THE TIE
(Table 10)

10.1. Single Ties

The tie is placed immediately after the first of the two tied notes, or after any dot, fingering, tremolo indication, and/or slur. (See also Par. 13.5 regarding ties and slurs together. See Pars. 18.1.2, 18.2.1, and 19.3 regarding ties in relation to braille repeat devices.)

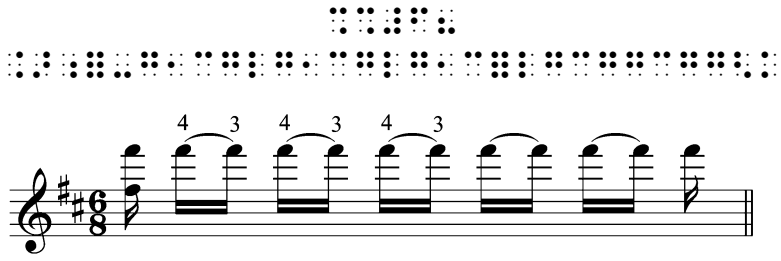
Example 10.1-1.



10.1.1. Tie versus Slur

Since the signs for a slur and a tie are identical in print but not in braille, the transcriber must sometimes discriminate between the two. In the following example, for instance, the fingering in the print shows that the sign is not a tie but a slur, giving a special effect.

Example 10.1.1-1.

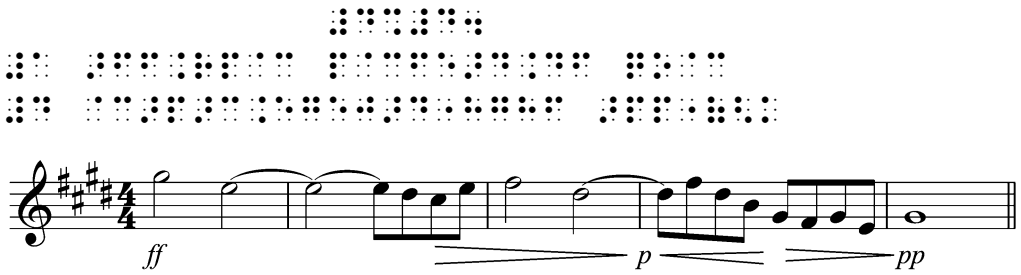


10.1.2. Restatement of Ties

In bar-over-bar or open-score format, all ties are restated at the beginning of a new parallel. In single-line instrumental music, restatement is required at the beginning of a new segment or a new braille page; it is unnecessary at the commencement of a run-over line, unless it constitutes the beginning of a braille page. Restatement is also required in all formats after a major

interruption such as a longer word-sign expression, a light double bar, a volta, etc. Reminder ties precede all other signs, except marginal measure numbers, hand signs, clefs, strain repeats, and time or key signatures. (See Par. 35.3.2 regarding restatement of the tie in vocal music.) Restatement of a chord tie (See Par. 10.2) is subject to the same rules.

Example 10.1.2-1.



10.1.3. Restatement of Accidentals with Tied Notes

When a note inflected by an accidental is tied over a bar line, the accidental is restated if it is re-marked in the print. It is also restated, preceded by dot 5, when the accidental is not re-marked in print and the new measure is at the beginning of a new braille line or parallel, or if it follows a major interruption. The accidental is not restated when the second tied note falls at the beginning of a run-over line when the run-over line is a continuation of a divided measure, unless it would have been restated had the measure continued on the same line.

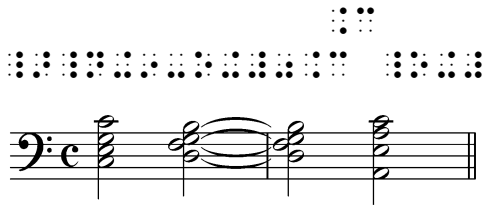
Example 10.1.3-1.

Example 10.1.3-2.

10.2. Chord Ties

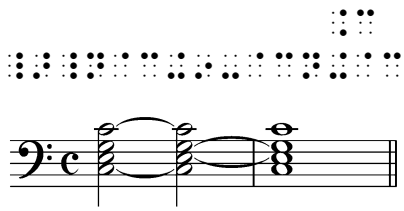
The tie for a chord ⠨⠶ is used when more than one note is tied between two chords. Example 10.2-1 shows the tie used for a complete chord. Example 10.2-2 illustrates the chord tie between chords in which some of the notes are not tied. If one or more of the notes of two successive chords are repeated while the others remain tied, the single-tie sign must be used for each tied note or interval. Example 10.2-3 illustrates repeated notes in conjunction with tied notes.

Example 10.2-1.



Example 10.2-2.

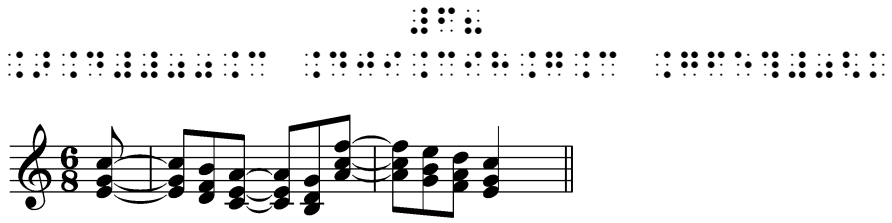
Example 10.2-3.



10.2.1. Chord Ties with Doubled Intervals

If two chords are tied in a succession of chords written with doubled intervals, the doubling need not be interrupted.

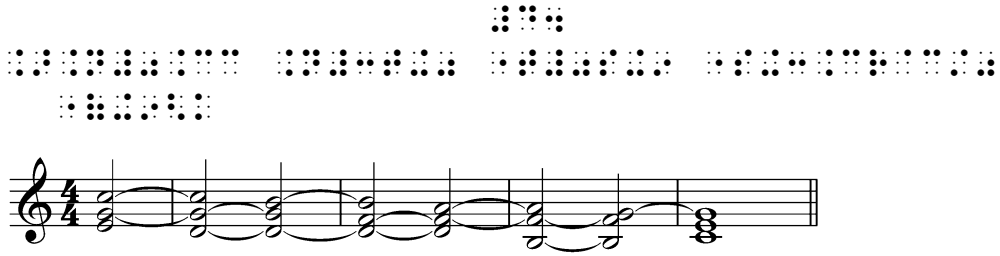
Example 10.2.1-1.



10.2.2. Doubling Chord Ties

When four or more successive chords are joined by chord ties, the sign may itself be doubled by restating the second cell.

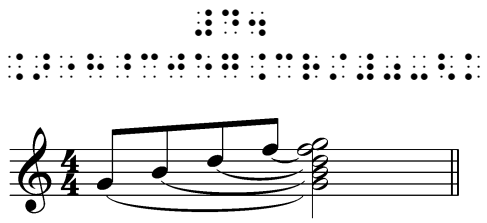
Example 10.2.2-1.



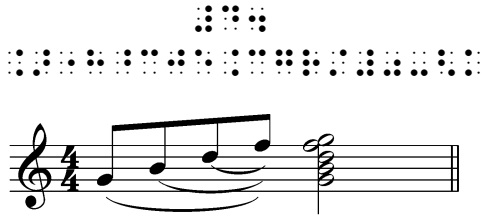
10.2.3. Accumulating Arpeggios

The accumulating arpeggio sign ⠒ is placed after the first of the accumulating notes, and a chord tie is inserted (a) between the last note of the arpeggio and the resulting chord when the ties lead to the notes of the chord, or (b) before the last of the accumulating notes when the ties do not lead to the notes of the chord. The accumulating arpeggio may be employed (c) when the values of the accumulating notes have been shown in their true values with separate stems and are therefore shown as stem signs in braille.

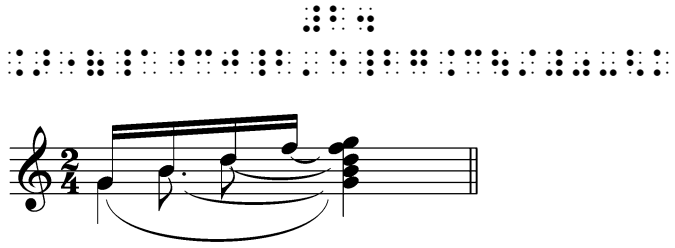
Example 10.2.3-1. (a)



Example 10.2.3-2. (b)



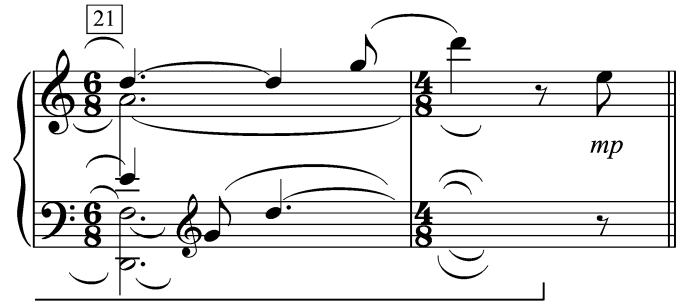
Example 10.2.3-3. (c)



10.3. Ties to Implied Notes

When notes are tied to corresponding pitches that are clearly implied but not written in the print copy, the implied notes in their proper values should be indicated in the braille copy. In a facsimile transcription a music asterisk should precede such notes, referring to a transcriber's note that might be worded as follows: "Though these notes are not shown in the print original, the intent is clear."

Example 10.3-1.



11.
IN-ACCORD AND MEASURE-DIVISION SIGNS
(Table 11)

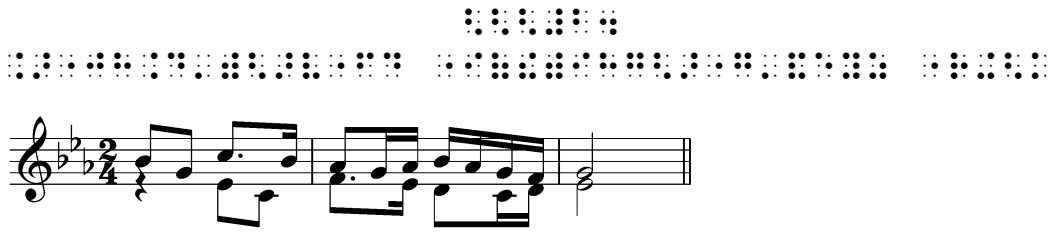
11.1. In-Accord Procedures

When, during the course of a measure, two or more simultaneous parts cannot be written as chords, they are written in succession and joined, without intervening spaces, by an in-accord sign. The parts presented in this way may comprise the entire measure, or the measure may be divided into convenient sections, each section being treated as an isolated unit. The associated sign for a full-measure in-accord and those for dividing the measure and joining part-measure in-accords are different. In all cases, the order in which the parts are written is governed by the same principles as those followed for the writing of intervals: treble parts from highest to lowest, bass parts from lowest to highest. (See Par. 9.2.) The octave must always be marked for the first note after any of the signs, and it must also be marked at the beginning of a measure that follows a measure that ends with an in-accord.

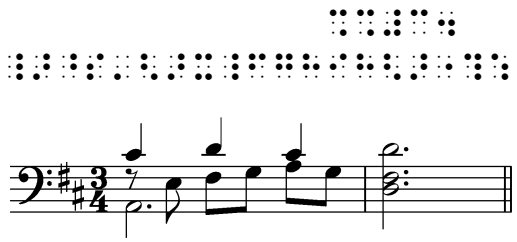
11.1.1. Full-Measure In-Accords

When the in-accord procedure is used to show the music of a full measure for a hand part or other part that contains two or more independent actions, the component parts are joined by the full-measure in-accord sign. Each side of the in-accord must contain exactly a full measure of note values. If it is necessary to provide rests that are implied but not actually shown in print, each transcriber-added rest must be preceded by dot 5.

Example 11.1.1-1.



Example 11.1.1-2.



Example 11.1.1-3.

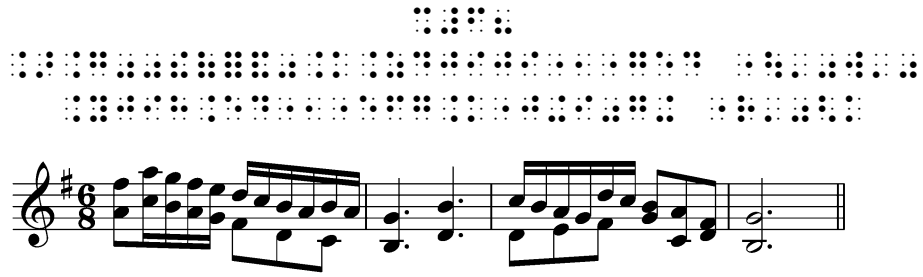
Example 11.1.1-4.

11.1.2. Part-Measure In-Accords

When the music of a measure is too long or too complicated to be clearly shown as a full-measure in-accord, it is advisable to divide the measure into convenient sections, each section being treated as an isolated unit. The measure-division sign stands between the sections without intervening spaces. The part-measure in-accord sign joins the parts of the resulting section. The music on each side of the in-accord sign must contain exactly the same total note value. In many cases, the transcriber must arbitrarily choose between a full-measure in-accord and a divided measure

employing one or more part-measure in-accords. Only a part-measure in-accord may be used for an incomplete measure.

Example 11.1.2-1.

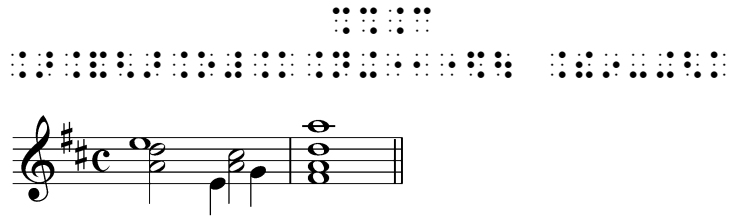


Example 11.1.2-2.

11.1.3. Nested In-Accords

A part-measure in-accord may be employed within a full-measure in-accord. Part-measure in-accords may not be further subdivided.

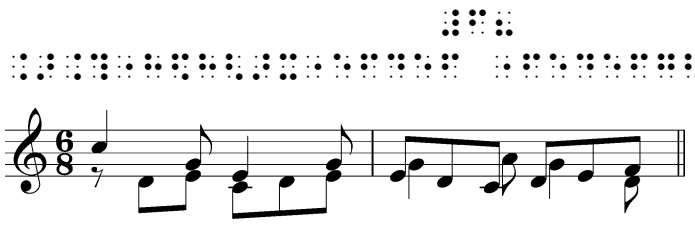
Example 11.1.3-1.



11.1.4. Crossed Voices

When parts are crossed in contrapuntal music, the directions of stems may often be used to determine the order of the in-accord parts.

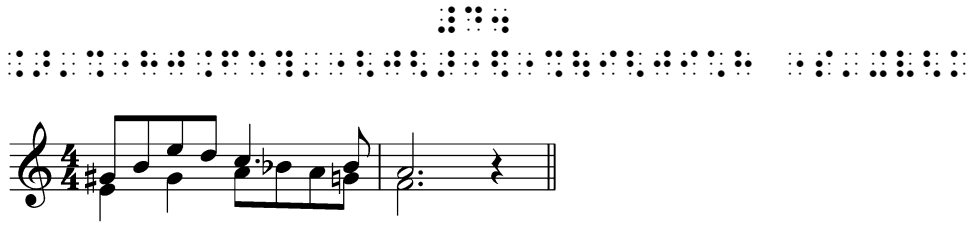
Example 11.1.4-1.



11.2. Restating Accidentals in In-Accords

Accidentals brailled before a measure division sign or either type of in-accord sign do not affect notes in the same measure that are brailled after the sign. It is therefore often necessary to re-mark accidentals to avoid possible errors in reading. Accidentals added by the transcriber must be preceded by dot 5.

Example 11.2-1.



11.3. Continued Doublings and Slurs in Consecutive In-Accords

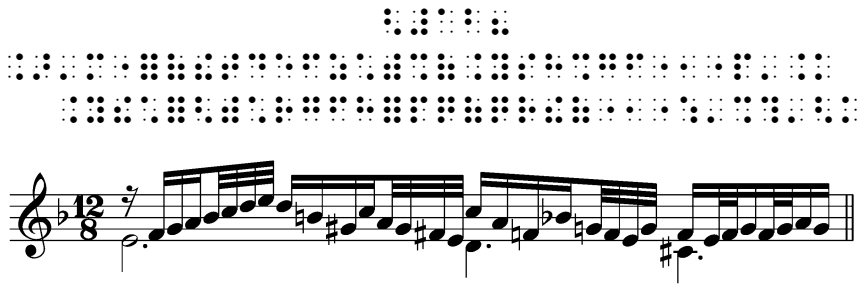
When intervals or nuances are doubled in the same sides of consecutive measures of full-measure in-accords, they may be considered to continue in effect. All restrictions regarding doublings must be observed. Slurs, either doubled or bracketed, are likewise considered to continue. (See Par. 13.6.1 regarding slurs transferred between in-accord parts.)

Example 11.3-1.

11.4. Dividing a Measure between Lines

Whenever an in-accord or measure-division sign occurs at the end of a braille line, that sign signifies that the measure is incomplete, and therefore a music hyphen would be redundant. In order to maintain the cohesion of the parts as much as possible, it is preferable to divide the measure at one of these signs rather than to divide one of the parts by means of a music hyphen, provided that doing so does not result in unnecessary additional braille lines.

Example 11.4-1.



12. STEM SIGNS
(Table 12)

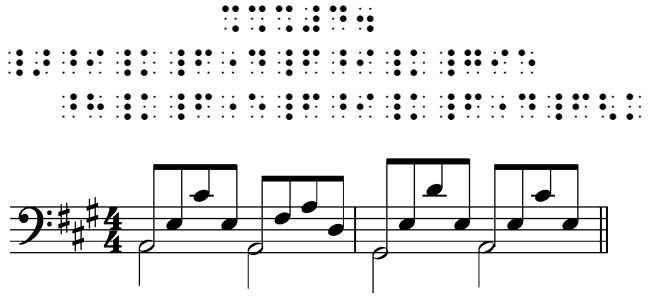
12.1. Function of Stem Signs

It is sometimes difficult or impossible to render concisely, by means of the in-accord sign, passages containing notes printed with two stems indicating either identical or differing values. The stem signs are used for this purpose. Stem signs should be used with great discretion; the in-accord device is preferable where it can be used. The values of notes shown in print with additional stems may sometimes not be values that are rational in the meter of the measure. In such cases the use of stem signs is the only means by which the print can be represented in braille.

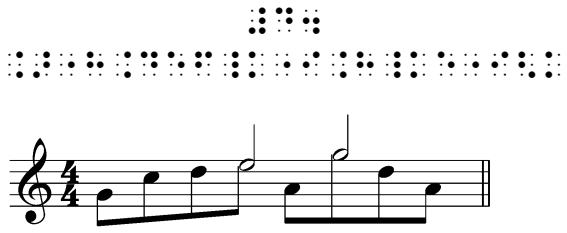
12.2. Placement of Stem Signs

Stem signs are placed after the notes to which they belong and may not be separated from them by the music hyphen. When the two values are different, it is the larger value that is shown as a stem sign.

Example 12.2-1.



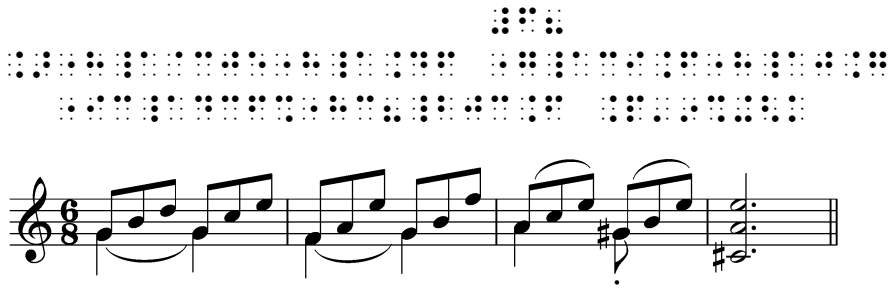
Example 12.2-2.



12.3. Modifiers with Stem Signs

Stem signs may be dotted in the same manner as written notes. They may also be modified by the signs for ties, slurs, music parentheses and other variants, staccatos, and accents. (See Tables 10, 13, 21, and 22.)

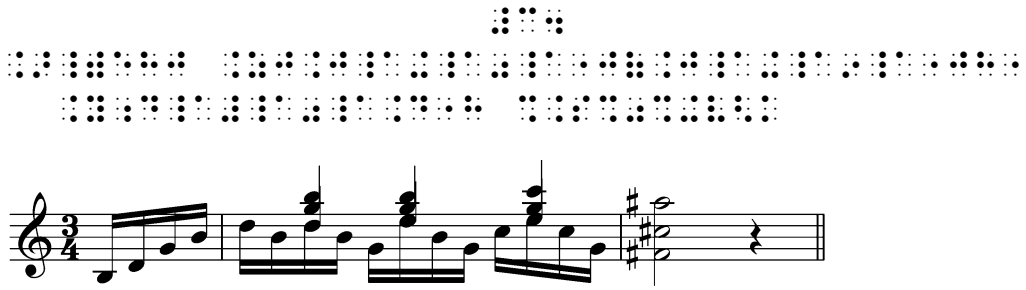
Example 12.3-1.



12.4. Intervals with Stem Signs

When a chord is brailled with stem signs, the stem sign must be shown after each interval of the chord as well as after the written note.

Example 12.4-1.



13. THE SLUR
(Table 13)

13.1. Purposes of Slurs

The slur signs in braille are used to indicate the connections and separations of notes that are shown in print by curved lines above or below the staff. They are also used in vocal music to indicate the relationships between the syllables of lyrics and the corresponding notes, whether or not curved lines are included in the print. (See Sec. 35 regarding syllabic slurs and phrasing slurs in vocal music.)

13.1.1. Rests within a Phrase

A rest that occurs among the notes within a phrase indicated by a print slur line is treated as if it were a note. (See Examples 13.3.1-1 and 13.3.2-1.)

13.2. Short Slurred Phrases

The single slur sign ⠨ is used to connect a phrase of two, three or four notes. It is placed after each note of the phrase except the last. It follows any fingering and is placed after the final interval of a chord.

Example 13.2-1.

13.3. Longer Slurred Phrases

When a slur extends over more than four notes, it can be presented in braille in either of two ways. It can be shown by doubling the single slur after the first note of the phrase (and its associated fingerings or intervals) and marking the conclusion of the slur by inserting a single slur after the next-to-last note. It can also be shown by enclosing the slurred notes between a pair

of signs ⠸⠸ and ⠸⠸ that together are called bracket slurs. Example 13.3-1 is shown (a) with the doubled-slur device, and (b) with opening and closing bracket slurs.

Example 13.3-1.

(a) Single and doubled slurs

⠸⠸ ⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸
⠸⠸⠸⠸⠸⠸

(b) Single slurs and bracket slurs

⠸⠸ ⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸
⠸⠸⠸⠸⠸⠸

13.3.1. Preference for Doubled or Bracket Slurs

Doubled slurs are required for longer syllabic slurs in vocal music. (See Sec. 35.) Bracket slurs are generally preferred for longer phrases in keyboard and other instrumental music. However, if the style of a particular movement or section of music consists of many short phrases, it may be appropriate to use the doubled-slur device when only a few phrases exceed four notes. Choosing this exception to the general preference is entirely a matter of the transcriber's individual musical sensibility.

Example 13.3.1-1.

⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸⠸⠸⠸
⠸⠸⠸⠸⠸⠸⠸⠸⠸⠸ ⠸⠸⠸⠸⠸⠸

13.3.2. Braille Repeats Enabled by Bracket Slurs

In some circumstances, bracket slurs may permit the use of braille part-measure repeats when single slurs would require writing out all of the notes.

Example 13.3.2-1.

13.3.3. Layered Slurs

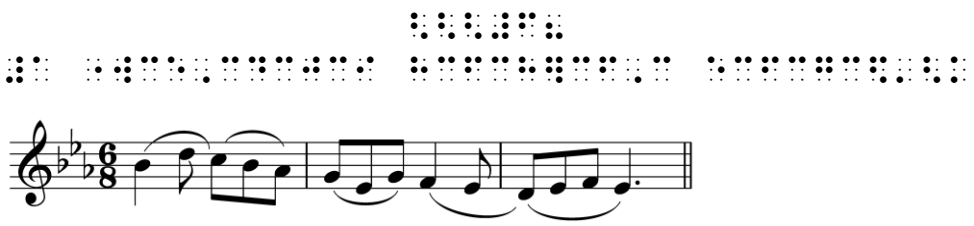
When two levels of phrasing or articulation have been juxtaposed in print, bracket slurs are employed to indicate the larger (phrasing) dimension; single slurs, with the doubled-slur device where appropriate, are employed for the smaller (articulation or bowing) units.

Example 13.3.3-1.

13.4. Convergence of Slurs

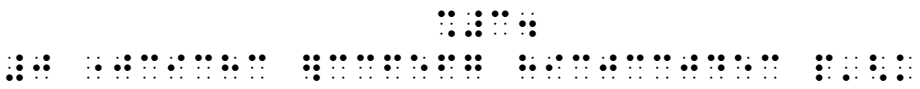
Sometimes one slur ends and another begins on the same note. When both phrases are short, a special slur sign ⠨⠨ is used following the note that precedes the common note. Example 13.4-1 illustrates use of this special slur sign. When the slurs are both shown with bracket slurs, a four-cell sign consisting of an opening bracket followed by a closing bracket is placed before the common note. Example 13.4-2 illustrates such a concurrence of slurs, shown with (a) single and doubled slurs, and (b) bracket slurs.

Example 13.4-1.



Example 13.4-2.

(a) Single and doubled slurs



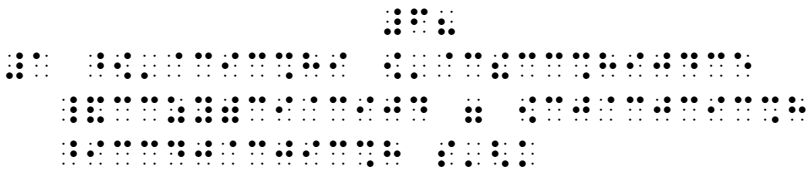
(b) Single slurs and bracket slurs

13.5. Slurs Together with Ties

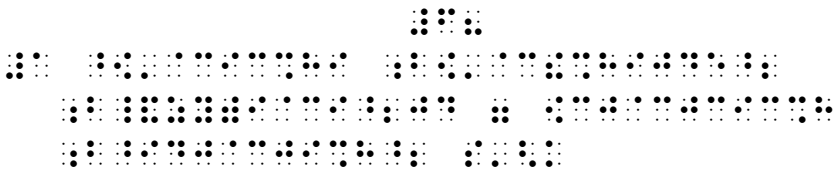
When a note is both tied and slurred to another note, the slur is redundant in braille, whatever its justification in print. The slur may be omitted in a nonfacsimile transcription. In a facsimile transcription, if either a single slur or a closing bracket coincides with a tied note, the tie must be placed after the slur. Example 13.5-1 includes several typical instances in which slurs and ties coincide. They are shown (a) with single and doubled slurs, (b) with single and bracket slurs, and (c) in facsimile employing single and doubled slurs.

Example 13.5-1.

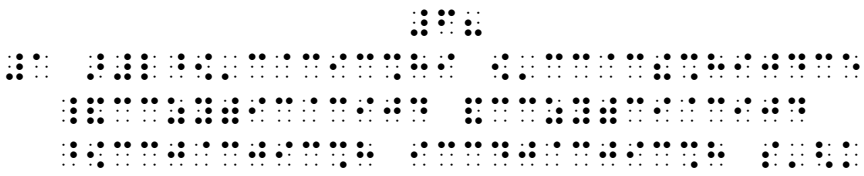
(a) Single and doubled slurs



(b) Single and bracket slurs



(c) Facsimile, with single and doubled slurs



13.6. Slurs between Parts

In music for keyboard instruments, slurs may be shown in print passing from one part or hand to another. The slur sign is modified differently in braille to indicate different sorts of such slurs.

13.6.1. Slurs between In-Accord Parts

Where a slur passes from one in-accord part to another in the same staff, the "sending" sign ⁝⁘ is placed after the last note of the slurred phrase to appear in the part in which the slur begins, the "originating" part. The "continuation" sign ⁝⁝⁘ is placed before the first note of the continuation of the phrase in the "receiving" part. Use of these signs is adjusted under various conditions as follows:

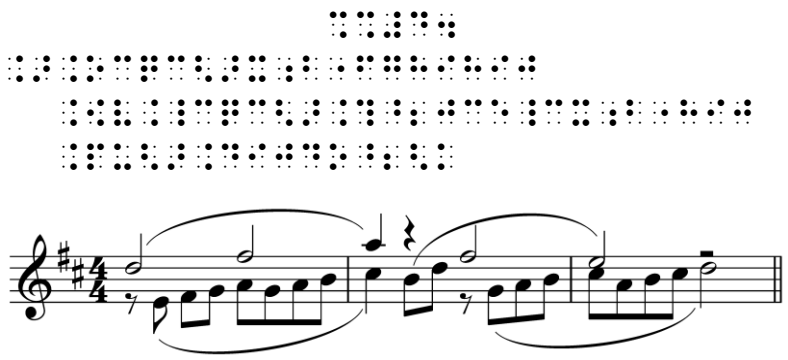
(a) In a short phrase, the sending sign replaces the single slur that would have followed the last note in the originating part if the phrase had been fully contained in a single part. The continuation sign precedes the first note of the continuation in the receiving part, and any remaining single slurs are given as usual if the continuation includes two or three notes.

(b) In a long slur using bracket slurs, the continuation sign may be omitted if the continuation is located at the beginning of the following measure or parallel.

(c) In a long slur using doubled slurs, when the portion of the phrase in the originating part consists of only one note, the sending slur is doubled by restating its second cell and replaces the initial double slur that would have followed the first note if the phrase had been continued in that part.

(d) In a long slur using doubled slurs, when the portion of the phrase in the receiving part consists of only one note, the continuation sign serves to terminate the slur. If the portion of the phrase in the receiving part includes two or more notes, the continuation sign is doubled by restating its third cell, but may be omitted if the continuation is located at the beginning of the following measure or parallel; termination of the slur is given as usual by placing a single slur after the next-to-last note of the phrase.

Example 13.6.1-1. Short phrase, single slurs



Example 13.6.1-2. Longer phrase, bracket slurs

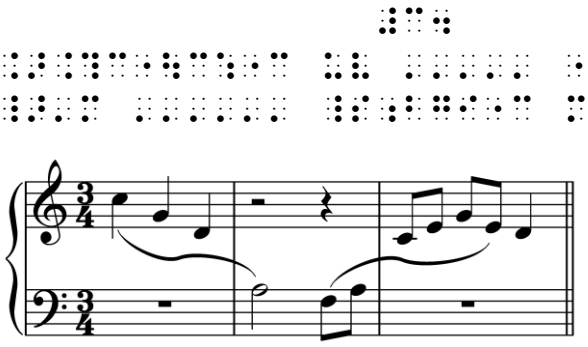
Example 13.6.1-3. Longer phrase, doubled slurs

Example 13.6.1-4. Longer phrase, doubled slurs

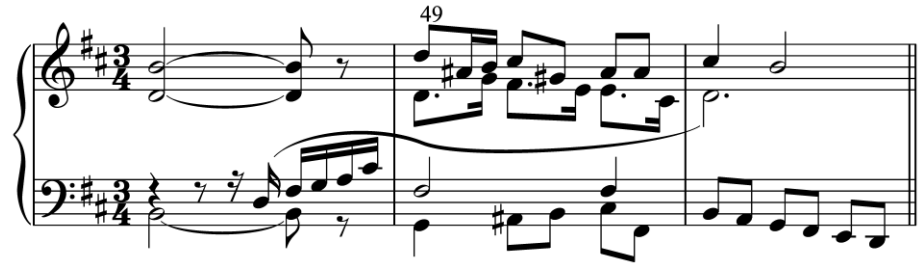
13.6.2. Slurs between Staves

The transfer slur sign ⠐⠒ indicates the point at which a slur that is started in one staff is transferred to another staff. The sign replaces a single slur where a single slur would otherwise be employed. In the midst of a longer slur, it is an additional sign either between a doubled slur and the closing single slur, or between the pair of bracket slurs. Example 13.6.2-1 first illustrates the transfer slur replacing a single slur, then as an additional sign between bracket slurs. When there is doubt about which of two or more in-accord parts may be the intended continuation of the phrase following a transfer slur, the modified sign ⠐⠒⠲ is placed at the beginning of the continuation. Example 13.6.2-2 illustrates use of this sign.

Example 13.6.2-1.



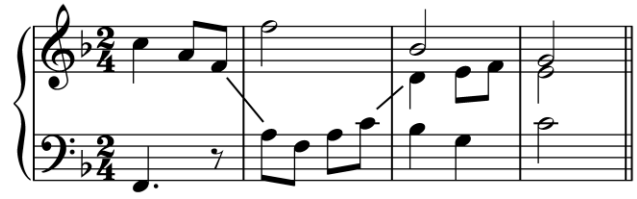
Example 13.6.2-2.



13.6.3. Straight Line between Staves

The transfer of a melodic line from one staff to another is sometimes indicated in print by a straight line from a note in the first staff to a note in the second staff. The straight line is represented by the sign ⠒⠒ following the first of the two notes. If there is any doubt about which of two or more in-accord parts may be the intended continuation of the phrase, the sign for the end of a straight line between staves ⠒⠒⠒ is placed at the beginning of the continuation.

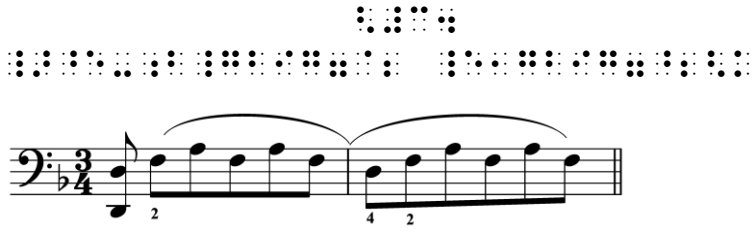
Example 13.6.3-1.



13.7. The Half Phrase

The half phrase sometimes indicated by two joined successive slurs is shown by placing the sign ⠐⠣ after the final note under the first slur.

Example 13.7-1.

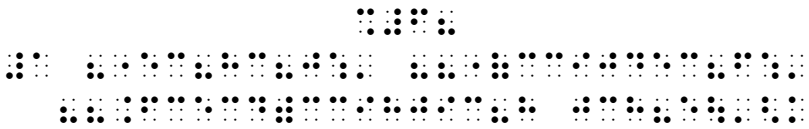


13.8. Slurs with Nuances

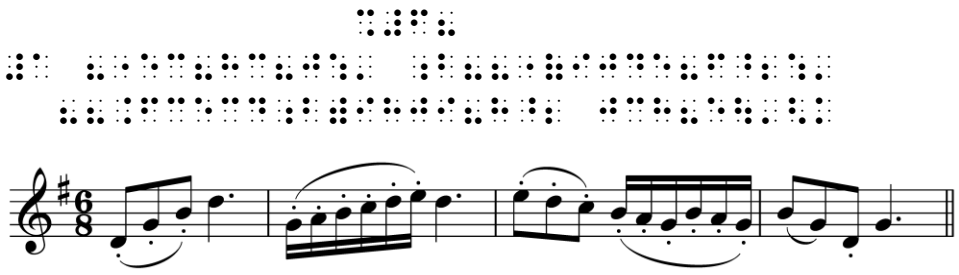
When notes within a short slur are modified by undoubled nuances, the nuance signs are placed before each note. Nuance doubling that starts at the beginning or ends at the conclusion of a long slur occurs outside doubled slurs or within bracket slurs.

Example 13.8-1.

(a) Single and doubled slurs



(b) Single and bracket slurs



13.9. Slurs with Appoggiaturas

The short independent slurs that are usually printed with short appoggiaturas are shown in a nonfacsimile transcription as any other slurs would be shown, employing either the doubled slur or bracket slurs when more than four successive notes are included. If such short slurs occur inside a longer slur, the short slur must

be shown single or doubled, and the longer slur must be shown with brackets even if the total number of notes is fewer than four.

Example 13.9-1.

(a) Single and doubled slurs

⠸⠒
⠸⠂ ⠸⠒⠤⠒⠤⠒⠤

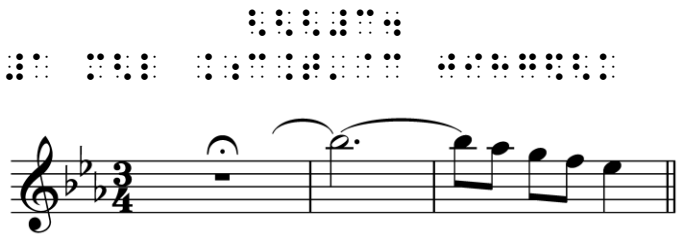
13.10. Unattached Slurs

Slurs may be printed that do not come from notes or that do not lead to notes. Special braille signs represent those slurs.

13.10.1. Slurs That Do Not Come from Notes

The sign ⠐⠦⠐ is used to show a slur that is not initiated from a note. It is placed immediately before the note to which it leads, and before any associated nuance, accidental, or octave mark. The sign may not be doubled.

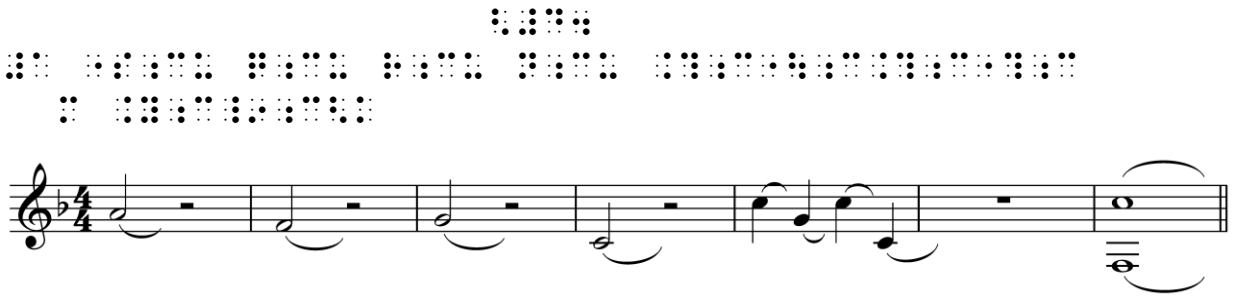
Example 13.10.1-1.



13.10.2. Slurs That Do Not Lead to Notes

In music for an instrument that is capable of continuing its sound, fading out after it has been played, there may be slurs that do not lead to notes. The sign ⠐⠴ represents a slur that does not end on a note. It follows the note from which the slur originates and any associated fingering. If such slurs extend from the notes of a chord, the sign must be placed after the note and after each interval. The musical symbol that appears following the slur may be a rest, another note, or a double bar. The sign may not be doubled.

Example 13.10.2-1.



14. TREMOLO
(Table 14)

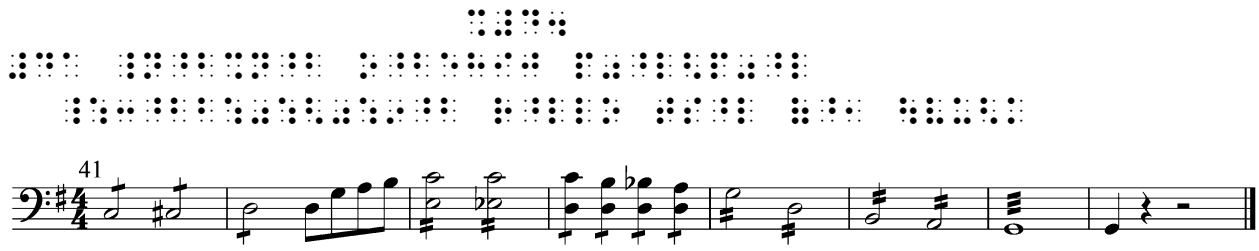
14.1. Types of Tremolo

There are two different types of print notation labeled "tremolo" by musicologists. One, often referred to as "fractioning" in braille, indicates a repetition of a single note or chord, usually by way of one or more slash marks through the stem or a number of dots above or below a note of longer value; the other indicates alternation between notes or parts of a chord, typically shown in print as equal note values connected by parallel lines. Either type of tremolo may be performed measured or unmeasured, that choice being made in practice by the performer(s) and not distinguished in the transcription. (See also Par. 25.6: Tremolo in Bowed Stringed Instruments.)

14.2. Repeated-Note Tremolo

The braille sign for repeated-note tremolo, consisting of the prefix ⠒ and a value indicating repetition in a particular value, is placed after the affected note or the last interval if it is a chord, and must only be separated from it by dots or fingerings. When four or more successive print notes are thus fractioned in the same value, the braille sign may be doubled by writing the second cell of the sign twice.

Example 14.2-1.

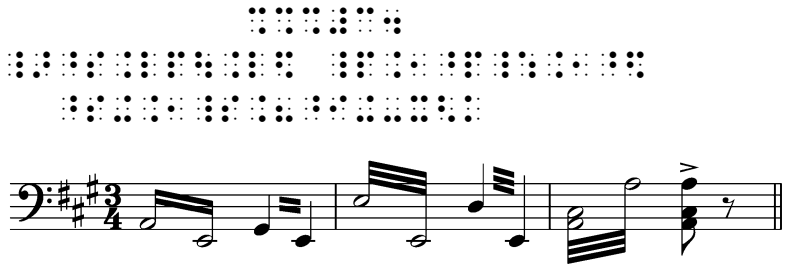


14.3. Alternation Tremolo

The braille sign for alternation tremolo, consisting of the prefix ⠐ and a value indicating alternation in a particular value, is placed after the first of a pair of notes or chords, which themselves are brailled in the values shown in the print. Since the two print notes or chords have the same value, it will always appear that there is

too much note value in the measure, in both print and braille. The signs for alternation tremolo may not be doubled.

Example 14.3-1.

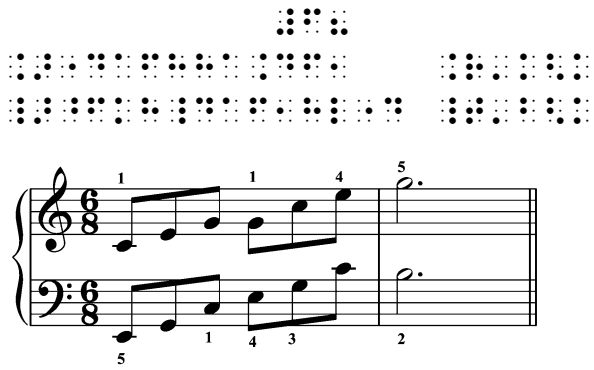


15. FINGERING
(Table 15)

15.1. Placing Fingering Signs

The signs for numerals that indicate fingerings are placed immediately after the notes or intervals to which they belong, and must not be separated from them by any other signs. The numerals do not represent the same fingers for all instruments. The numeral 1, for instance, indicates the thumb in keyboard music but indicates the index finger in music for a string instrument. (See Par. 29.13 regarding organ pedaling signs, Pars. 26.4 and 26.7 regarding guitar fingerings, and Pars. 25.4–25.4.2 for further information regarding fingering for bowed string instruments. See Pars. 16.3.3 and 16.4.2 regarding fingerings with ornaments; also see Par. 18.1.4 regarding fingerings in conjunction with braille repeat devices.) The following examples all represent fingerings for keyboards.

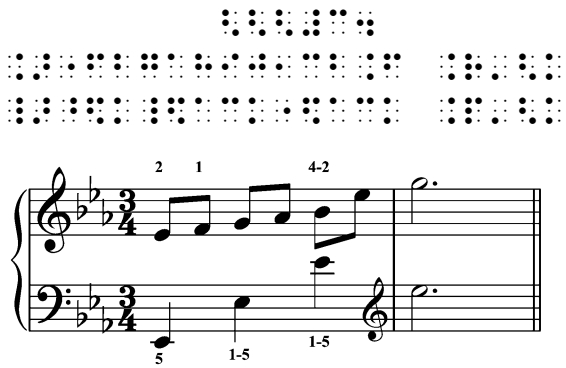
Example 15.1-1.



15.2. Change of Fingering

A change of fingers on one note or interval is shown by placing the sign ⠒ between the two finger signs.

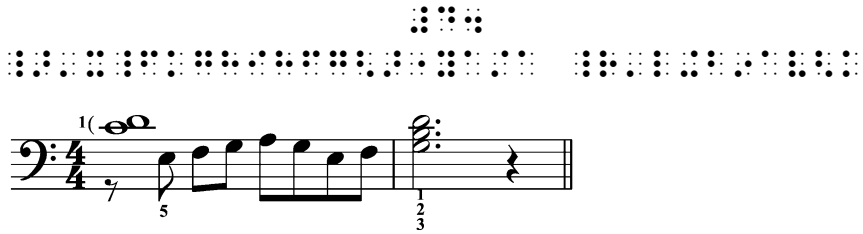
Example 15.2-1.



15.3. Adjacent Notes with One Finger

When a finger plays two adjacent notes together it must be marked after both notes or intervals.

Example 15.3-1.



15.4. Alternative Fingerings

Alternative fingerings are indicated by placing the two fingerings after the note or interval. The order in which these signs are written is immaterial, but once that order is established, it must be strictly maintained to avoid any possibility of confusion. If in such a passage one of the fingerings is omitted for any note or notes, its place must be filled by dot 6 for the first alternative and by dot 3 for the second. It is not necessary to add these place-markers to single fingerings preceding or following the passage of alternative fingerings. Example 15.4-1 is illustrated with (a) the upper stream of fingerings first, and (b) the lower stream of fingerings first. (See Par. 9.3.6 for a warning against use of doubled intervals in conjunction with fingerings.)

Example 15.4-1.

(a) Upper fingerings first

⠠⠠⠠

16. ORNAMENTS
(Table 16)

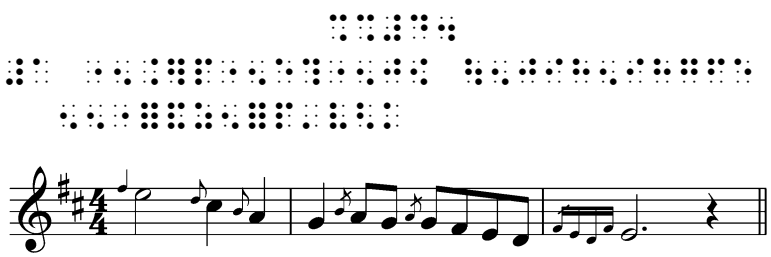
16.1. Interpretation of Ornaments

A list of the braille equivalents of some of the most common print ornament symbols is given under (A), (B), and (C) in Table 16. It is important to be aware that the interpretation of ornaments is not consistent among composers, editors, or from time to time in history. Likewise, the same or similar symbols may be known by different names. The transcriber must often rely on the appearance of the print symbol, rather than its meaning, in order to choose the most appropriate braille sign.

16.2. Appoggiaturas

An appoggiatura that is printed as a small note with a slash through the stem, or is part of a group of successive appoggiaturas printed as small notes, is brailled as a short appoggiatura. A single appoggiatura that does not have the slash through the stem is brailled as a long appoggiatura. By definition, there will only be one long appoggiatura preceding a regular note. The note values of appoggiaturas are not included in the sum of rhythmic values of the measure. The appoggiatura sign is brailled before the small note to which it applies, before an accidental or octave mark. Unless a bar line intervenes, an appoggiatura should always be written in the same braille line as the note that it embellishes. The sign is doubled when there are four or more successive appoggiaturas. Braille grouping is never used for appoggiaturas. (See Par. 13.9 regarding slurs with appoggiaturas.)

Example 16.2-1.



16.2.1. Appoggiaturas with Intervals

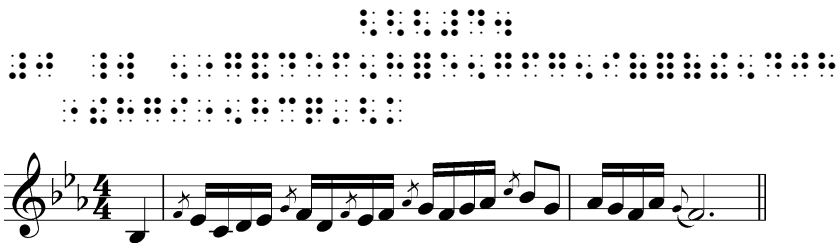
When a chord is given as an appoggiatura, the sign for the appoggiatura applies to both the note and the interval(s).

Example 16.2.1-1.

16.2.2. Grouping Unaffected by Appoggiaturas

Since an appoggiatura is not included in the sum of rhythmic values of the measure, it does not affect braille grouping. The presence of an eighth-note appoggiatura within or following a group does not preclude the grouping. Likewise, the presence of an appoggiatura of smaller or larger value does not provide permission for grouping if the next counted note or rest is an eighth.

Example 16.2.2-1.



16.2.3. Appoggiaturas with Doubling

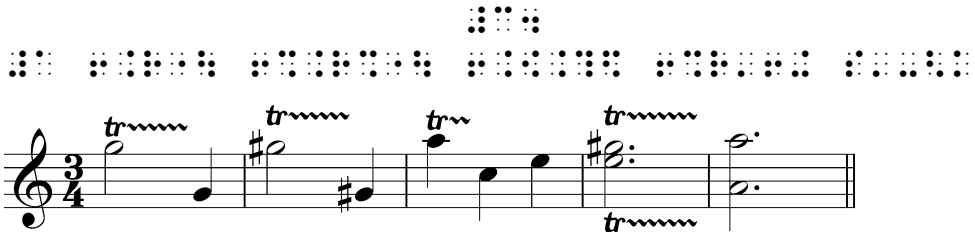
In a passage containing appoggiaturas in which doubling of any kind is used, the doubling remains constant throughout unless the appoggiaturas are not affected by the doubling, in which case the doubling must be interrupted.

Example 16.2.3-1.

16.3. Trills

The sign for a trill is placed immediately before the affected note, before any accidental or octave mark. If a trill is shown affecting a note represented by an interval sign, the braille trill sign is placed before the interval sign.

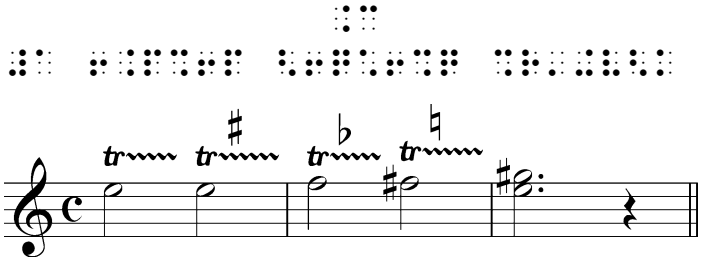
Example 16.3-1.



16.3.1. Accidentals with Trills

An accidental shown affecting the auxiliary note of a trill is brailled before the trill sign, regardless of its position in print. An accidental shown for the main note is, of course, brailled in its proper place.

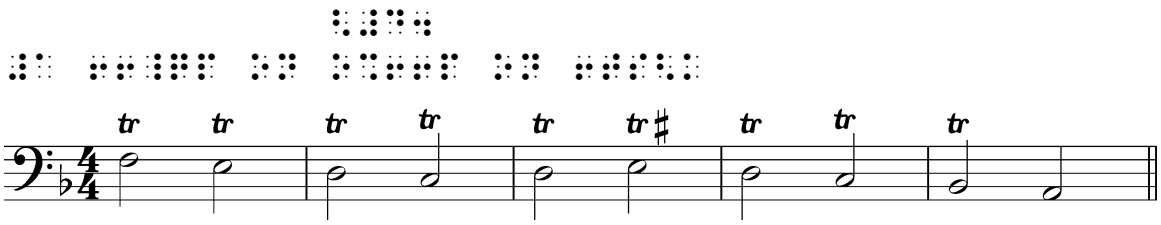
Example 16.3.1-1.



16.3.2. Doubling Trill Signs

In a series of four or more notes with trills, the trill sign may be doubled as long as the print symbol itself is not altered by an accidental.

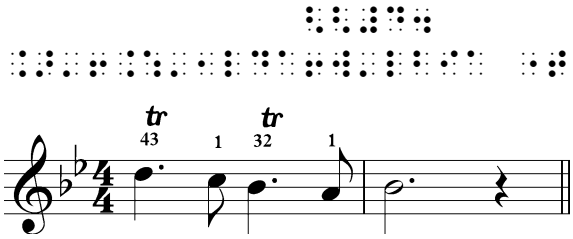
Example 16.3.2-1.



16.3.3. Fingering with Trills

A fingering shown for a trill is brailled after the note or interval.

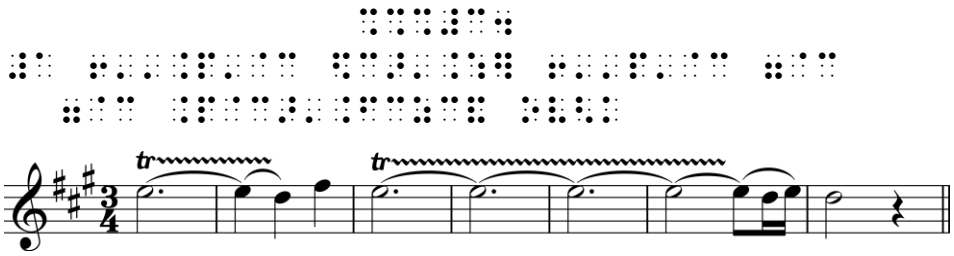
Example 16.3.3-1.



16.3.4. Tied Trills

When only one trill symbol appears, followed by a wavy line across two or more notes, the trill sign is brailled only once, followed by a line of continuation indicated by two dot 3s; the termination sign ⠒⠒ shows the end of the tied trill.

Example 16.3.4-1.



16.4. Turns and Inverted Turns

The sign for a turn or an inverted turn is placed before the affected note or interval, regardless of its position in print. If a turn is shown affecting a note represented by an interval sign, the braille turn sign is placed before the interval sign. The position of the symbol relative to the note is, however, indicated by the braille sign itself. The basic turn sign ⠒ indicates a turn that is printed following the note to be ornamented. An inverted

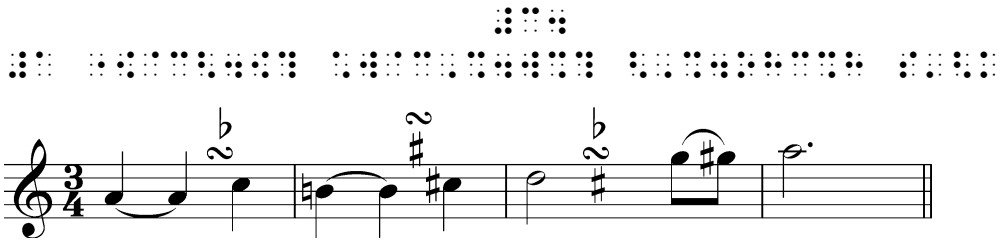
turn is represented by the basic sign followed by dots 123. Either turn symbol printed directly above or below the note is represented by the relevant sign preceded by dot 6.

Example 16.4-1.

16.4.1. Accidentals with Turns

An accidental that modifies the upper auxiliary note of a turn is shown by placing the braille accidental before the turn sign. An accidental that modifies the lower auxiliary note is shown by adding dot 6 before the accidental. When accidentals modify both of the auxiliary notes, the upper accidental is brailled first, followed by dot 6 and then by the lower accidental.

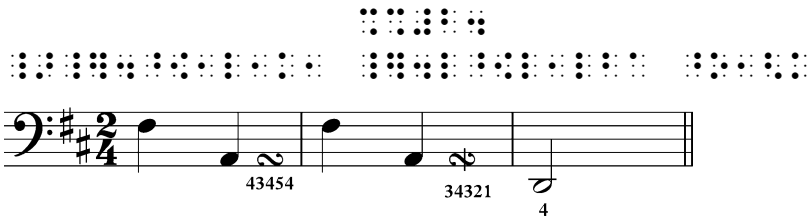
Example 16.4.1-1.



16.4.2. Fingering with Turns

Fingering given with a turn is brailled following the affected note or interval.

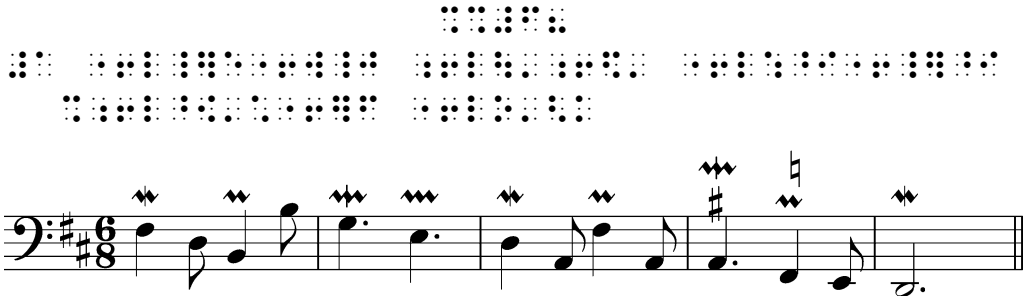
Example 16.4.2-1.



16.5. Mordents

The sign for any of the four types of mordents is brailled before the affected note or interval. If a mordent is shown affecting a note represented by an interval sign, the braille mordent sign is placed before the interval sign. An accidental that modifies the mordent, either above or below it, is brailled before the mordent sign. A fingering is brailled after the note or interval.

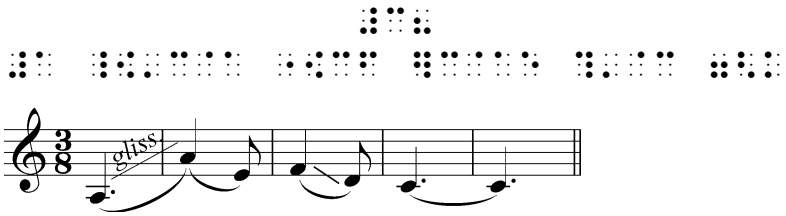
Example 16.5-1.



16.6. The Glissando Sign

The braille glissando sign ⠸⠸⠸ represents a straight or wavy line connecting the origin and destination pitches. It is placed after the first of the two notes, and after a fingering and/or a single slur if such is included in the print. If the mark affects notes that are represented as intervals in chords, the sign must be given after each affected note and/or interval sign. It usually is not necessary to show the printed word “glissando” or its abbreviation except in a facsimile transcription. The print marking represented by this braille sign may also be called a portamento, shift, slide, or glide. (See Pars. 26.8–26.8.2 regarding shifts and glissandos in music for guitar, Par. 35.2 regarding portamento with a syllable slur in vocal music, and Tables 16(E) and (F) for similar print markings in other contexts.)

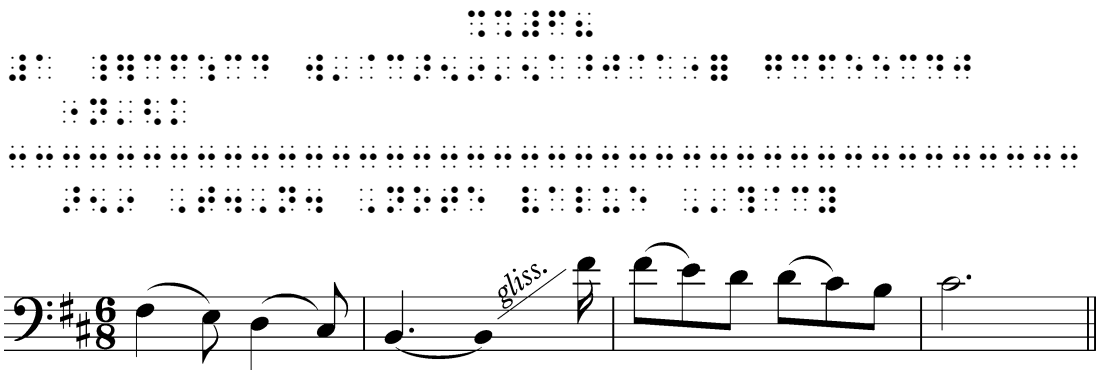
Example 16.6-1.



16.6.1. Glissando in Unspecified Time Value

When a glissando is to be executed within a time interval that otherwise cannot be shown, and the time interval is very obvious, a music asterisk may be used to refer to a transcriber's note that will clearly explain exactly how much time, in beats or note values, the glissando is to take.

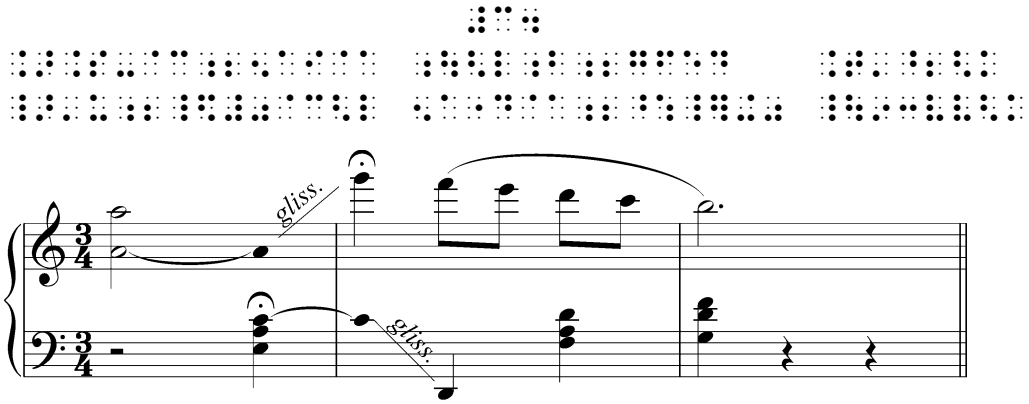
Example 16.6.1-1.



16.6.2. Glissandos with Coincidence Signs

If a glissando is contained in a score that is transcribed in a bar-over-bar format, coincidence signs ⠒⠒ may be used at appropriate points in all parts.

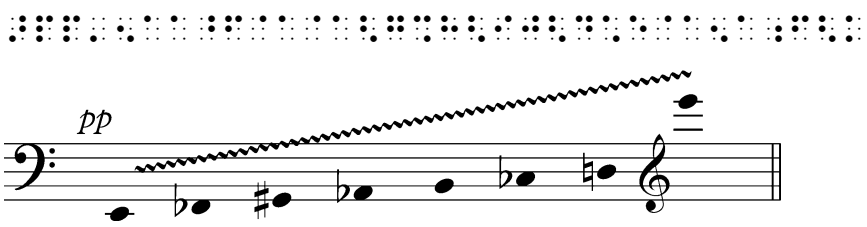
Example 16.6.2-1.



16.6.3. Glissando with Intervening Notes

In a glissando passage where intervening notes are shown, the glissando sign may be doubled after the initial note and written once before the final note of the passage. In harp music, for instance, the notes of the first octave of a glissando may be printed to show the tunings of the strings.

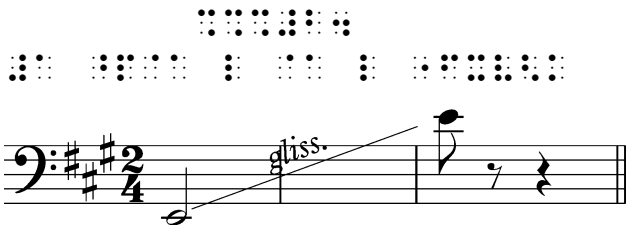
Example 16.6.3-1.



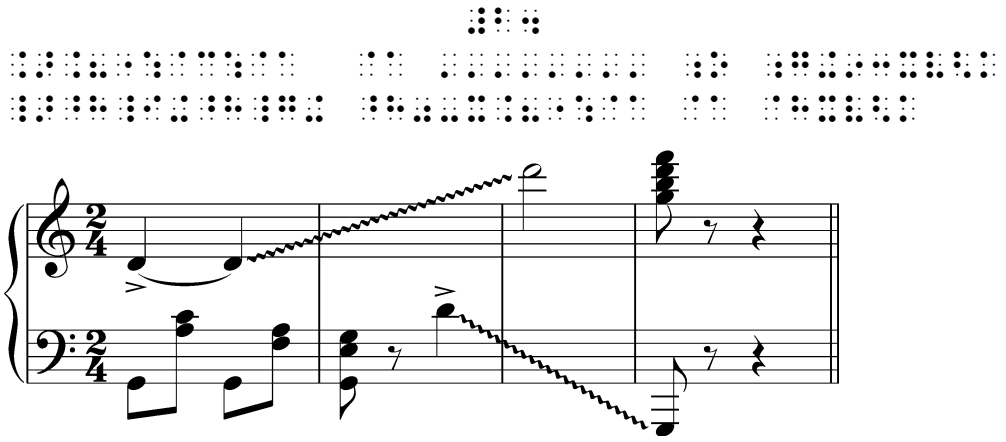
16.6.4. Glissando through an Empty Measure

When a glissando extends through an otherwise empty measure in a single-line part, the sign must be preceded and followed by a bar line (dots 123) with intervening spaces before and after, to mark off the empty measure. When a glissando extends through an otherwise empty measure in a line in bar-over-bar format or an open score, the glissando sign must be vertically aligned as if it were a note.

Example 16.6.4-1.



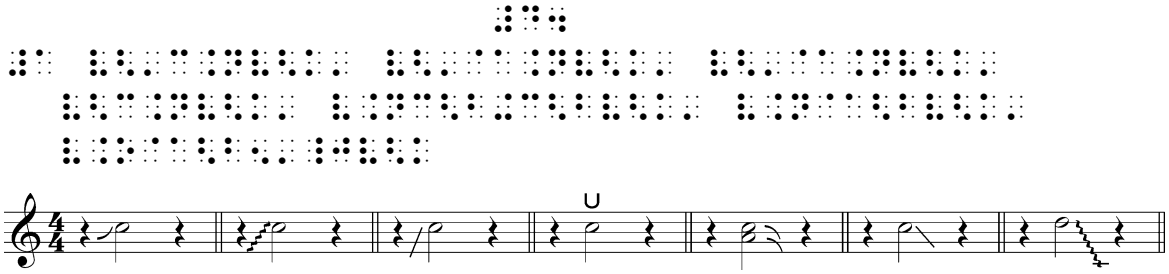
Example 16.6.4-2.



16.7. Ornaments Derived from Jazz Idioms

The meanings for performance of the jazz-derived signs given in Table 16(E) are not standardized. They must be transcribed according to their appearance, rather than their intent. The sign is placed before or after the note, following print; a sign printed directly above or below the note is brailled before the note. If these signs affect notes that are represented as intervals in chords, the sign must be given with each affected note and/or interval sign. It may be necessary for a transcriber to invent signs for other unusual ornaments, or to use existing ones to represent slightly different print symbols; any such adaptation must be explained in a transcriber's note. The last illustration of Example 16.7-1 includes an approximate pitch at the end of a slanted line following a note, as described in Par. 2.5.

Example 16.7-1.



16.8. Unusual Ornaments

The unusual print ornaments given under Table 16(F) are extremely variable in character, and a note describing their nature should always be included in any braille transcription in which they appear. Many publications include tables, editorial prefaces, or footnotes that explain the meanings of the ornaments appearing in that work.

17. PRINT REPEATS
(Table 17)

17.1. Initial and Terminal Repeat Signs

A double bar followed by dots in the staff, indicating the start of a passage to be repeated, is represented by the sign ⠸⠿ in braille. This sign is part of the measure: it is placed without an intervening space or dot 3 before the first sign connected with the measure or incomplete measure in which it appears, unless that first sign is an expression that contains one or more spaces, in which case an intervening music hyphen and space must precede the expression. (See Par. 22.3.8.) When the repeated passage extends beyond one braille line, it is usually advisable to place it at the beginning of a segment or parallel. If this sign occurs during a measure, the preceding sign must be followed by a music hyphen and a space. A double bar preceded by dots, indicating the end of a passage to be repeated, is represented by the sign ⠿⠇ in braille. It is placed without intervening space after the last sign connected with the measure or incomplete measure in which it appears. If this sign occurs during a measure that is afterwards continued in the same braille line, it must be followed by the music hyphen and a blank space. The first note following either sign must have a special octave mark.

Example 17.1-1.

17.1.1. Voltas

The sign for a volta (alternate ending) is placed without intervening space before the first sign connected with the measure in which it occurs. The first note after the sign requires a special octave mark. If the sign following the volta sign contains a dot 1, 2, or 3, the volta sign must be followed by a dot 3 as a separator. The following conditions also apply:

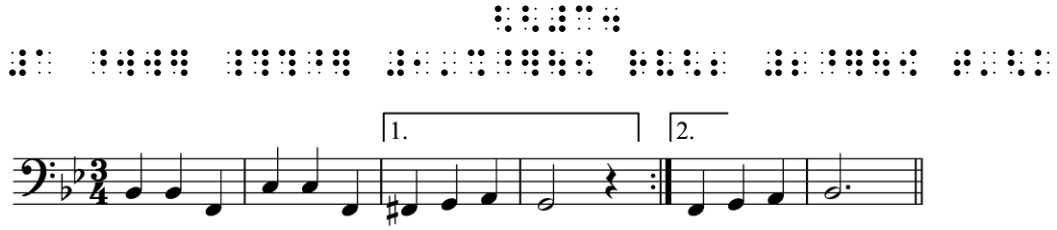
(a) Two or more successive voltas may be brailled on one line if there is room.

(b) If two or more voltas are combined in print, each numeral must have a numeric indicator unless it follows a hyphen, and spaces are not inserted between numerals. Follow print if a hyphen is used to show a range of volta numbers (Example 17.1.1-2). Commas, periods, or any other punctuation that is the same as a lower-cell numeral must be omitted (Example 17.1.1-3).

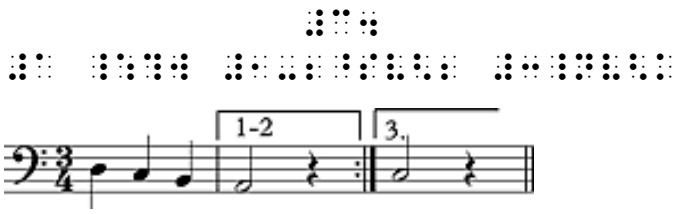
(c) A bracket printed above the measure or measures that constitute the volta is not included in the braille.

(d) If measure numbers printed in the score indicate that the publisher has assigned duplicate numbering to the measures of successive voltas, the braille must follow the print, with an explanation provided in a transcriber's note.

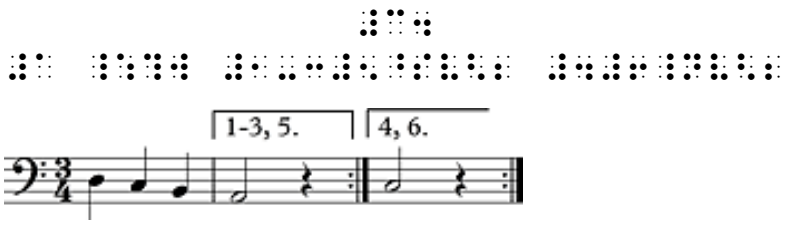
Example 17.1.1-1.



Example 17.1.1-2.



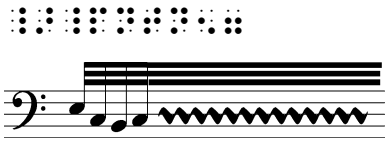
Example 17.1.1-3.



17.2. Aperiodic Repetition

When repetition is indicated with a wavy line, dotted line, or other visual device, the sign ⠒⠒ is used. It should be restated in each bar, or in unmeasured music at the beginning of each segment or parallel.

Example 17.2-1.



17.3. Print Measure Repeat Symbol

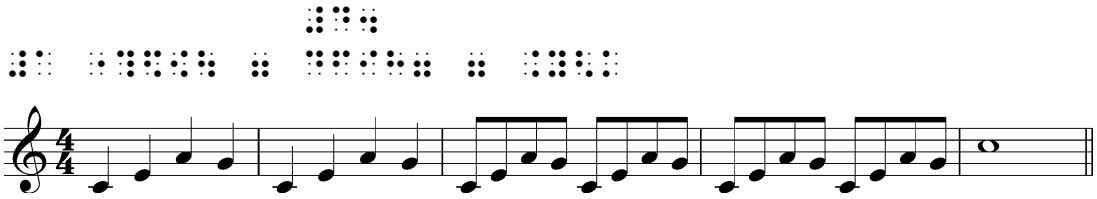
Immediate repetition of a measure may be shown in print by a slanted line between two dots, spaced in the staff as a measure. The braille full-measure repeat sign is used to represent this repetition. (See Pars. 18.2–18.2.1 and Example 18.2.1-1.)

18. BRAILLE FULL- AND PART-MEASURE REPEATS, PARALLEL MOVEMENT, AND SEQUENCE ABBREVIATION (Table 18)

18.1. General Use of the Braille Repeat Sign

Repeat devices are used much more freely in braille than in print. The braille repeat sign ⠒⠒ is used, with some restrictions, to indicate immediate repetition of a complete measure or a portion within a measure. Except as described below, the sign may be used only when the repetition includes the same nuances and other markings that applied to notes or portions of the original. This sign is never used for repetition of a passage longer than one measure.

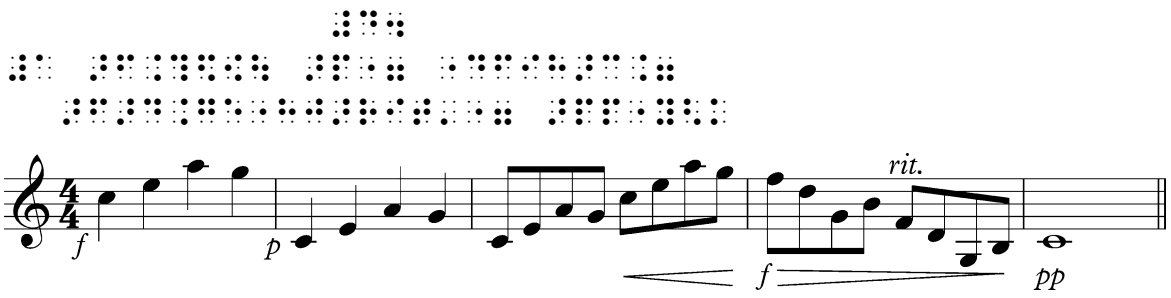
Example 18.1-1.



18.1.1. Repeats in Different Octaves and Dynamics

When a measure or part-measure is exactly duplicated in a different octave, the repeat sign may be employed, preceded by the appropriate octave mark. The note following such a repeat requires an octave mark. When an exact repetition is modified by a change of dynamic or other word-sign instruction that applies to the entire repetition or beyond it, the repeat sign may be employed, preceded by the appropriate marking.

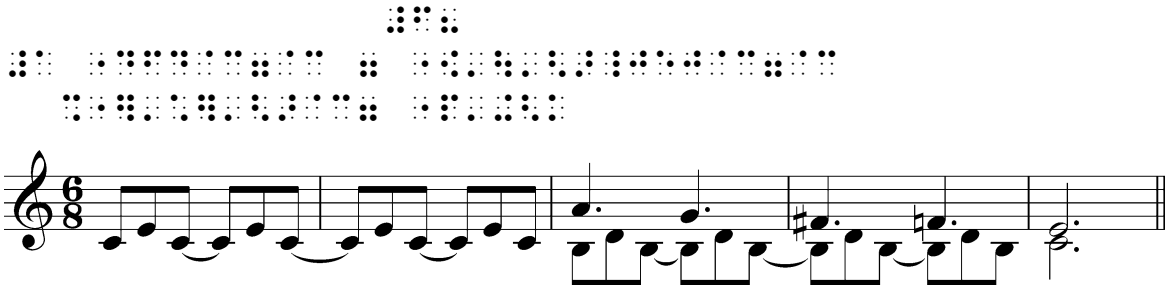
Example 18.1.1-1.



18.1.2. Ties with the Repeat Sign

The repeat sign includes a tie that is entirely contained within the repetition. It does not include a tie on the last note or chord of the passage. If the last note of the repeated passage is tied to the next note, the tie is placed after the repeat sign. The tie should be restated when the next note is in a new segment or parallel, or is separated from the repeat by intervening material. It need not be restated if the next note is in the second part of an in-accord in the same braille line but should be restated if the next note is located in the second part of an in-accord in a run-over line within a segment or parallel.

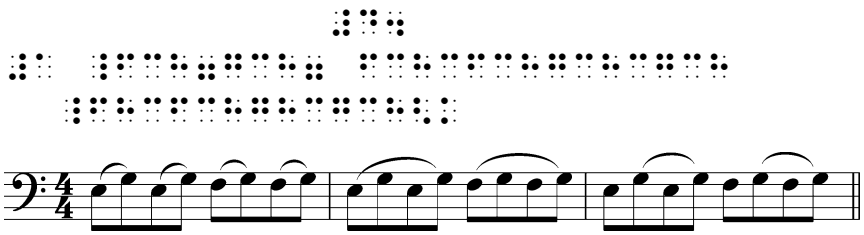
Example 18.1.2-1.



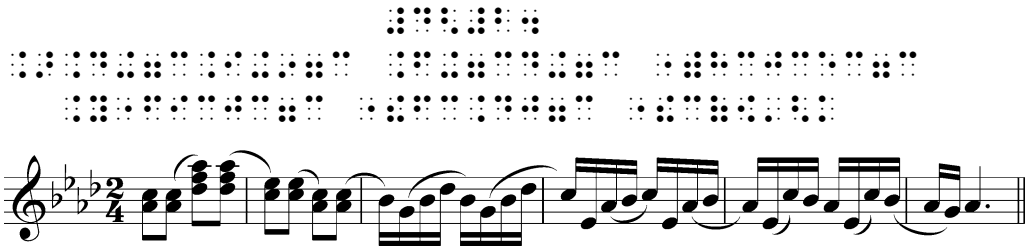
18.1.3. Slurs with the Repeat Sign

The repeat sign includes any slurs that are entirely contained within the original statement. It does not include a slur from the last note or chord of the passage. A repeat sign may be used to show the repetition of a passage when a single slur or the termination of a doubled slur connects the end of an iteration to the following note, that slur being shown following the repeat sign. In many cases, the repeat sign may be used when bracket slurs are employed but may not when the doubled-slur device is used. Bracket slurs are located outside of the repeated passage while the doubled and single slurs are contained within it. The repeat sign may not be used when single slurs initiate a phrase within the original statement and conclude it within the iteration. It may sometimes be desirable to use bracket slurs or doubled slurs when only four or fewer notes are actually written out.

Example 18.1.3-1.



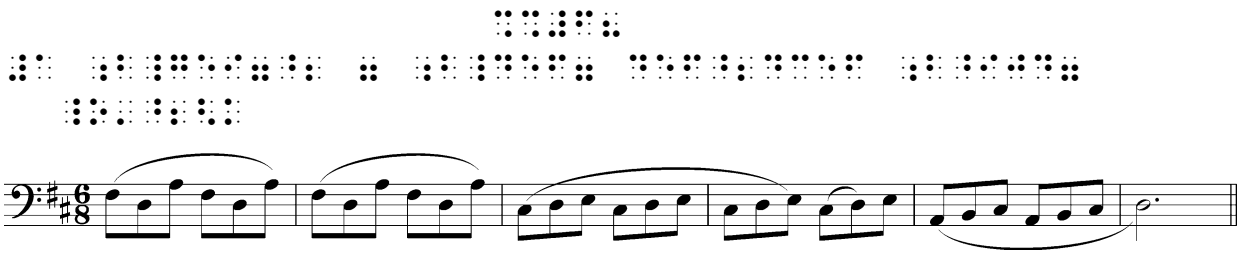
Example 18.1.3-2.



Example 18.1.3-3.

(a) Doubled slurs

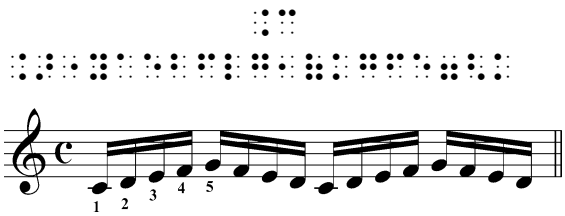
(b) Bracket slurs



18.1.4. Fingerings with the Repeat Sign

The repeat sign is, of course, used when the same fingerings are written for the original passage and the repetition. It may also be used when the measure or part measure to be repeated has fingerings indicated but no fingerings are shown with the repetition.

Example 18.1.4-1.



18.1.5. Doublings with the Repeat Sign

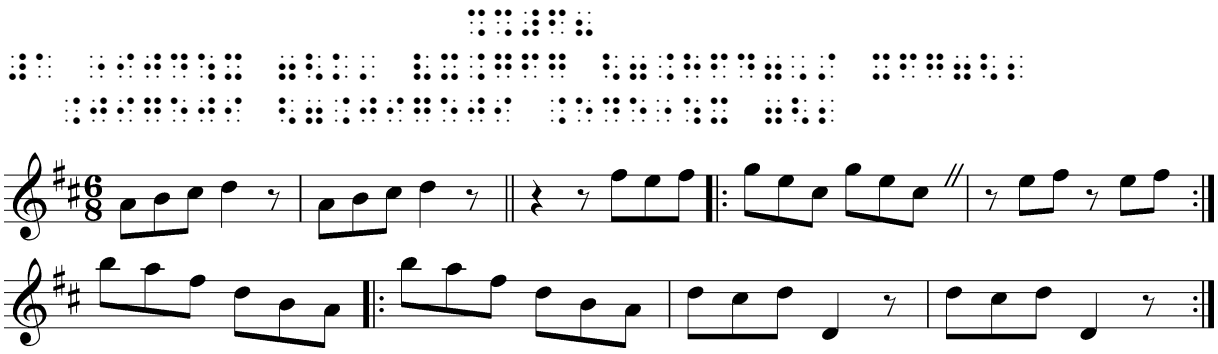
The repeat sign may be used when any doublings are entirely contained within the original passage. It may be used when any doublings are in effect at the start of the passage to be repeated and are continued through and beyond the repetition. It may be used in the rare instance where the doubling is initiated on the first note of the original and terminated on the last note of the repetition. In that case, the termination is shown on the last note of the original passage. The sign may not be used when any doubling is not the same in both the original and the repetition.

Example 18.1.5-1.

18.1.6. Signs That May Be Attached to the Repeat Sign

Braille repeats apply to the contents of a measure, not added signs such as double bars, voltas, and print repeat signs. A double bar, final double bar, print end-of-repeat sign, or a breath or break sign may be placed without spacing immediately following a braille repeat sign.

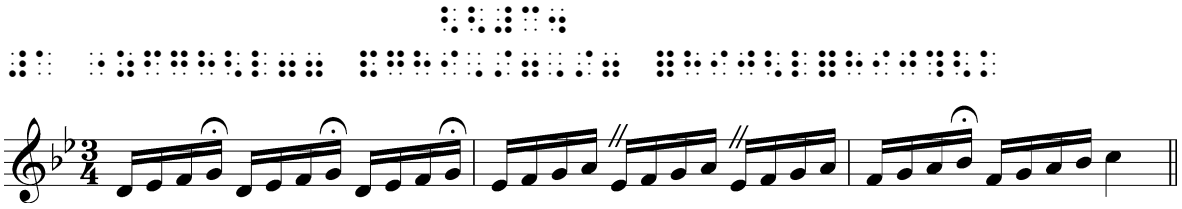
Example 18.1.6-1.



18.1.7. Modifiers following the Last Note of a Repeat

A sign following the last note of a passage is included in the repeat if it modifies the musical meaning of that note, but is not included if it indicates an action following the note. If there is any doubt, the repeat sign should not be used.

Example 18.1.7-1.



18.2. Full-Measure Repeats

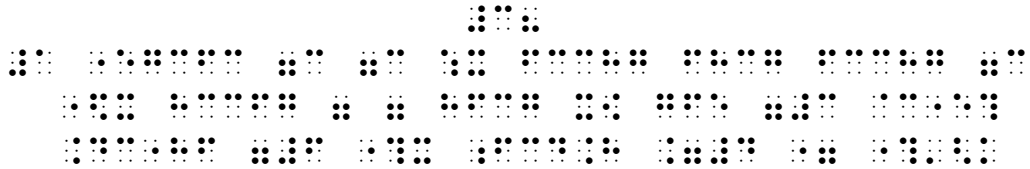
Subject to the general procedures described in Pars. 18.1–18.1.7, the braille repeat sign, along with any attached preceding or following signs, is placed between spaces to represent the repetition of a full measure. It may be used at the beginning of a new braille line within a segment or the beginning of a parallel, but not at the beginning of a new braille page. It is never, however, used to represent a full measure of rest; the measure rest sign must be used. (See Par. 35.8 regarding measure repeats in vocal music and Pars. 29.11–29.11.5 regarding piano pedaling with repeats.)

18.2.1. Multiple Measure Repeats

When a measure is repeated twice, the repeat sign is brailled twice, separated by spaces. When a measure is repeated three or more times, the appropriate numeral, with the numeric indicator, follows the repeat sign without an intervening space. The note following such a multiple repeat must have an octave mark. If there is a tie or a single slur from the last note of a measure that is repeated multiple times, and that tie or slur is included in all of the repetitions, the tie or slur may be brailled immediately before the first sign of the following measure. Similarly, if there is a single slur or a tie from the last note of only the last repetition, the tie or slur may be brailled immediately before the first sign of the following measure. All of the general procedures regarding the braille repeat sign apply to these multiple-measure repeats.

Example 18.2.1-1.

(a) With doubled slurs

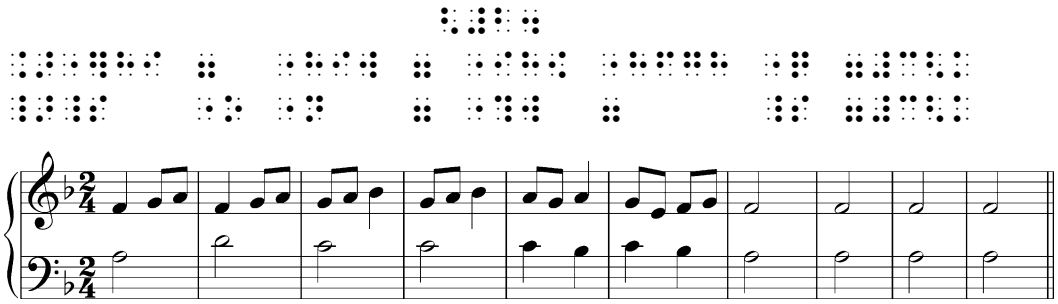


(b) With bracket slurs

18.2.2. Full-Measure Repeats in Bar-over-Bar Format

In bar-over-bar format, a full-measure repeat may be used in any of the braille music lines. When a measure is repeated in all lines, the repeat signs must be vertically aligned. A full-measure repeat may be employed in the first measure of a parallel, but not at the beginning of a new section or braille page.

Example 18.2.2-1.



18.2.3. Precluded Full-Measure Repeats

The braille repeat sign may not be used to represent a full measure when:

(a) the repeated measure is at the beginning of a new segment, section, or braille page; or

(b) the notes of successive measures are the same, but the meters are different, as, for instance, six eighth notes in 3/4 meter followed by the same notes in 6/8 meter.

18.3. Part-Measure Repeats

Subject to the general procedures described in Pars. 18.1–18.1.7, the braille repeat sign, along with any attached preceding or following signs, may be used to represent part of a measure when:

(a) the second half of the measure is an exact repetition of the first half,

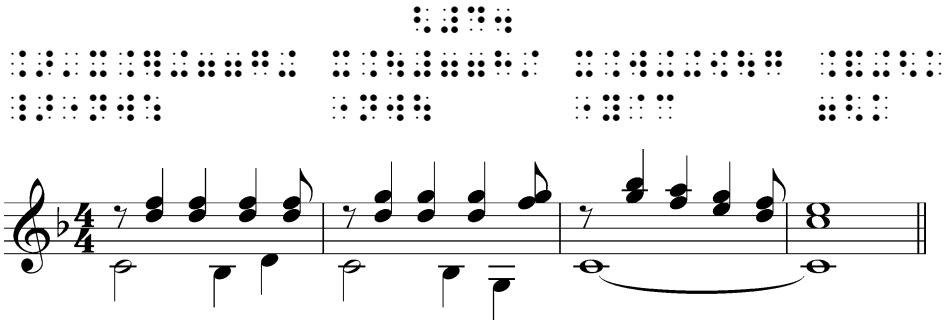
(b) a complete beat is repeated immediately within the measure,

(c) a natural division of a beat is repeated immediately within the measure, or

(d) a chord written with interval signs is repeated immediately within the measure.

Example 18.3-1.

Example 18.3-2.



18.3.1. Successive Part-Measure Repeats of the Same Value

The braille repeat sign may be restated as many times as necessary to show successive part-measure repetitions of the same original pattern within the measure.

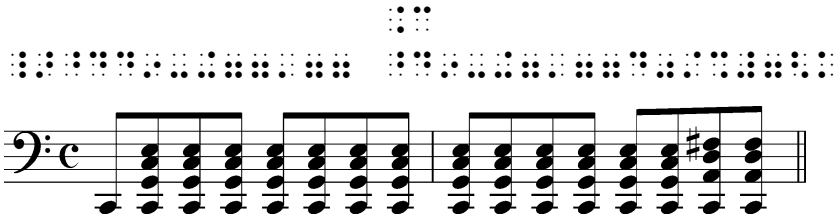
Example 18.3.1-1.

18.3.2. Successive Part-Measure Repeats of Different Values

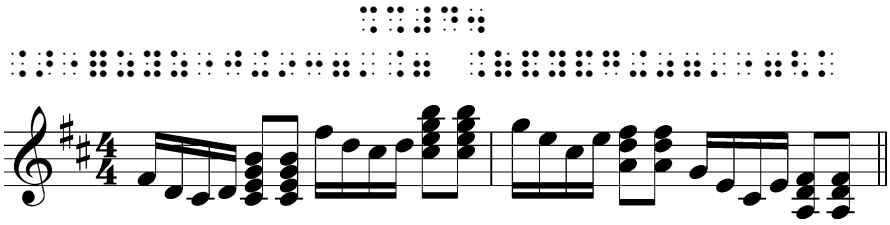
When a part-measure passage that ends with a repetition is immediately repeated in its entirety, the repeat sign representing the smaller value is immediately followed by dot 3 as a separator. A second repeat sign, along with any necessary octave marks or other modifiers, then follows to represent the larger pattern. The

amount of music to be included in the larger pattern must be made obvious by the number of repeat signs given. If there is any doubt, the device should not be employed. This procedure may not be further extended to include more than two levels of rhythmic content.

Example 18.3.2-1.



Example 18.3.2-2.



18.3.3. Precluded Part-Measure Repeats

The braille repeat sign may not be used for a part-measure repetition when:

(a) the repetition is not within the measure,

(b) the repeat is not in the same braille line as the original passage,

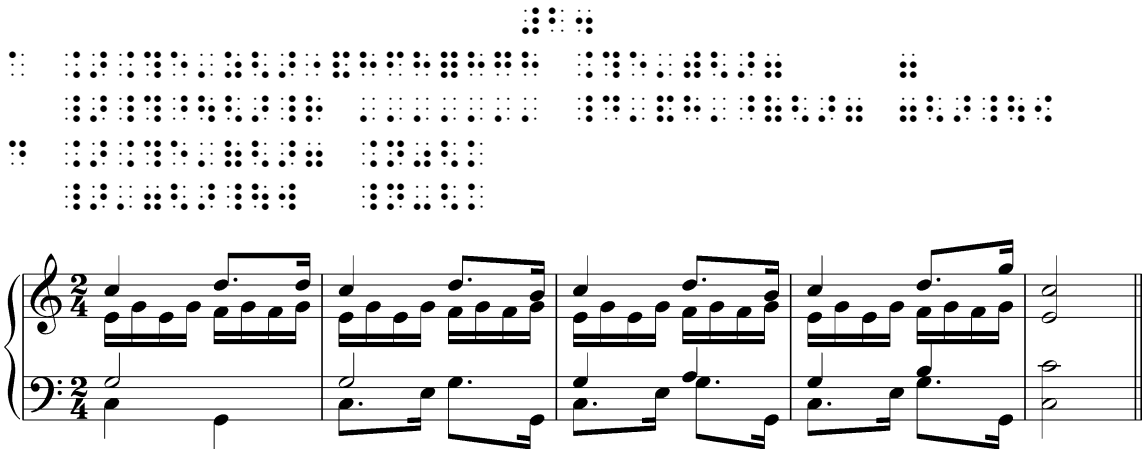
(c) the repeat is not in the same part of an in-accord as the original passage, or

(d) the passage to be repeated comprises portions of successive beats or natural divisions of beats, except in the case of a syncopated chord that crosses beats. (See Example 18.3-2.)

18.4. The Braille Repeat with In-Accords

The braille repeat sign is used for the repetition of one or more parts in conjunction with the in-accord and measure-division signs. The sign must be used for each repeated part unless the entire measure is repeated, in which case only one repeat sign is used as a full-measure repeat.

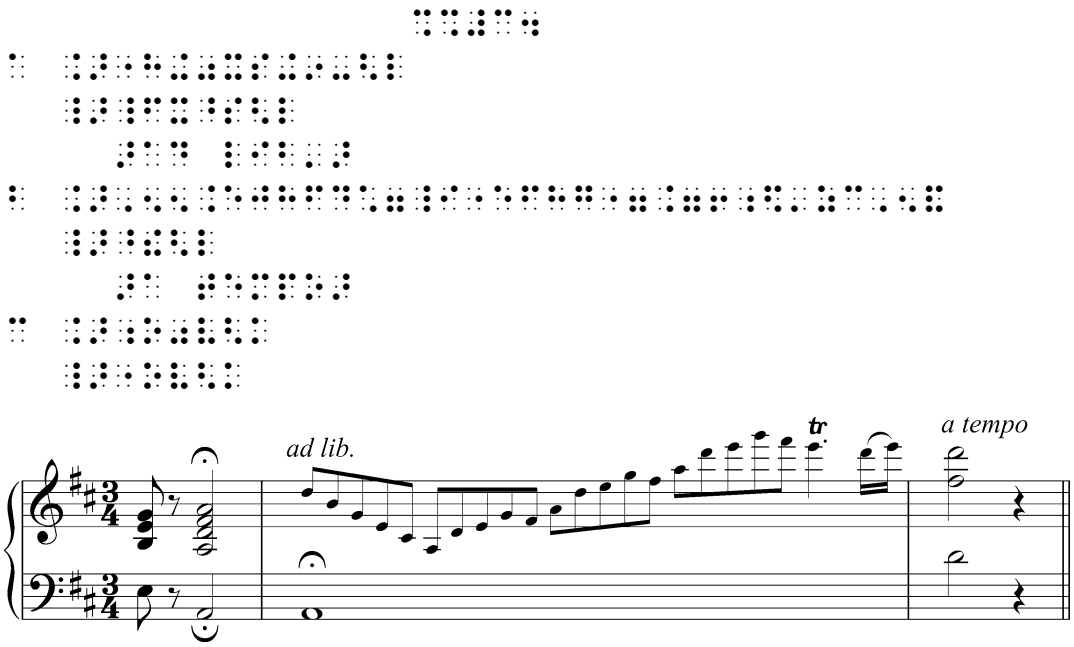
Example 18.4-1.



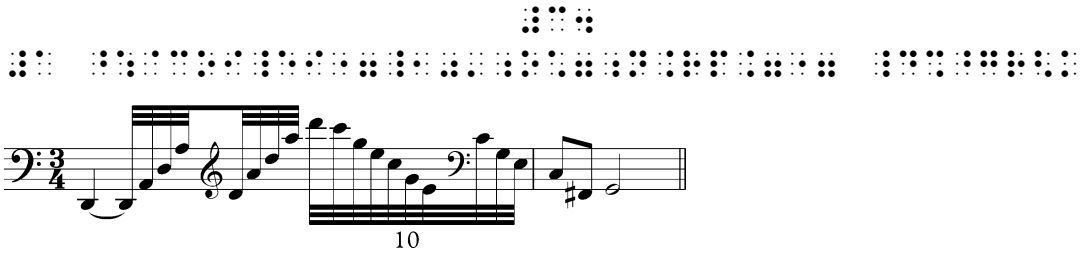
18.5. Braille Repeats in Unmeasured Music or Irregular Group

The repetition of a passage in unmeasured music is made possible by the use of the sign ⠸⠸ placed before the first note of the fragment to be repeated. A special octave mark must be given to this note. The sign ⠸⠸ is not itself a repeat sign; it identifies the beginning of a fragment that will be immediately repeated. This sign may also be used to enable use of the repeat sign for very obvious repetition of a pattern within an irregular rhythmic group. It should not be used when the repeated pattern is a natural division of the meter.

Example 18.5-1.



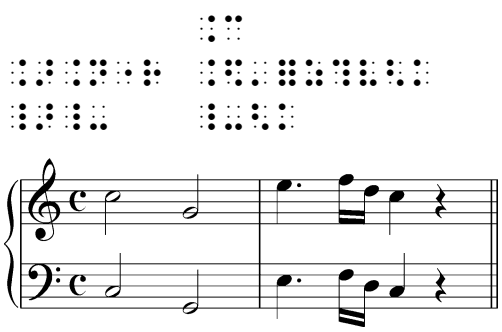
Example 18.5-2.



18.6. The Parallel Movement Sign

When, in a bar-over-bar score, particularly in keyboard music, one line moves parallel with another at the distance of one or more octaves, the writing of the second part may be abbreviated by substituting for its notes a single octave interval sign, with an appropriate octave mark where the two parts are more than one octave apart. The parallel movement device should be used very sparingly. It is generally used for full measures only. (See Par. 33.6 regarding use of the device in ensemble and orchestral scores.)

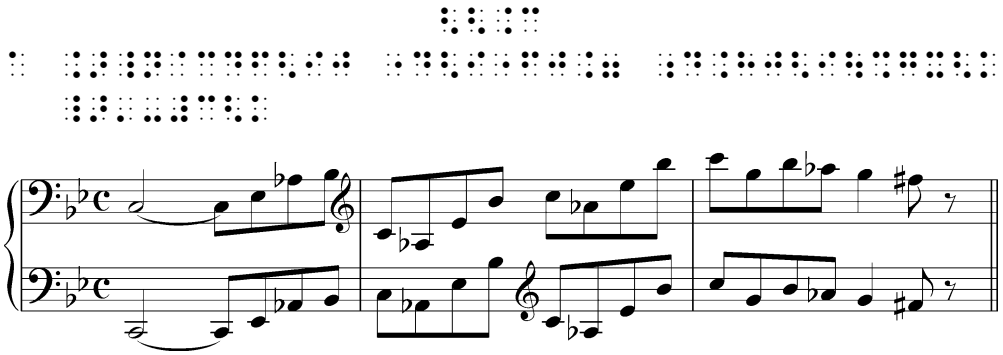
Example 18.6-1.



18.6.1. Parallel Movement through Multiple Measures

When parallel movement extends over more than two measures, the octave interval is followed without intervening space by a number, with numeric indicator, indicating the number of measures contained in the passage.

Example 18.6.1-1.

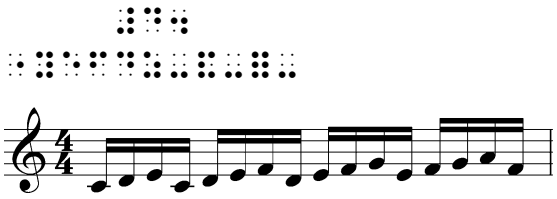


18.7. Sequence Abbreviation

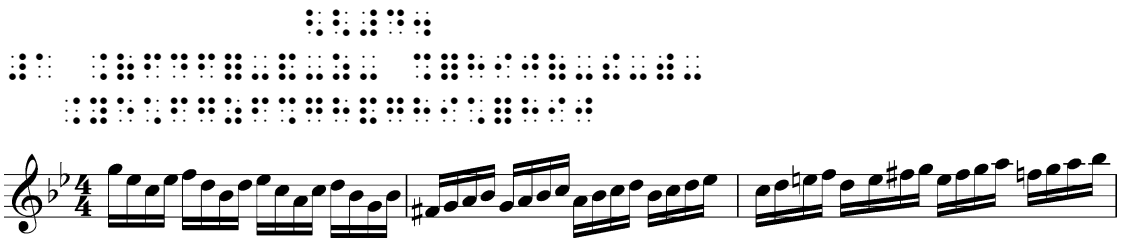
In books of technical studies, etc., it often happens that a melodic figure is repeated sequentially either up or down the scale of the key in which it is written. It is possible to abbreviate such passages by writing the figure once, and afterwards following each initial note of it by the sign ⠸⠸ omitting the remaining notes. The sign ⠸⠸ cannot be doubled, whatever the length of the passage. The repetition must, of course, be exact, the beat or beats comprising the figure being complete. The initial note of the figure to be sequenced may bear an accidental. However, the repetitions may not be modified in any way by accidentals, fingering, etc., and this device should generally be used only in a diatonic context. It is best to restrict this form of abbreviation to passages in which the notes are all of equal value, except in very

obvious instances. The sequence abbreviation must never be used unless the correct execution is absolutely clear.

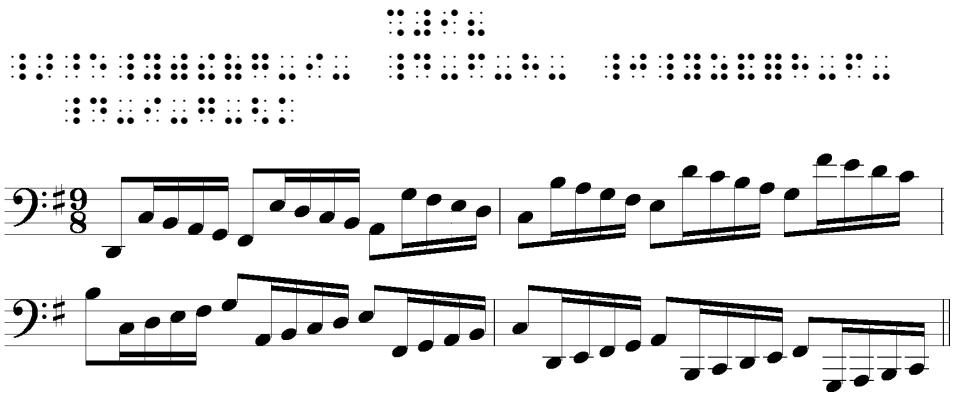
Example 18.7-1.



Example 18.7-2.



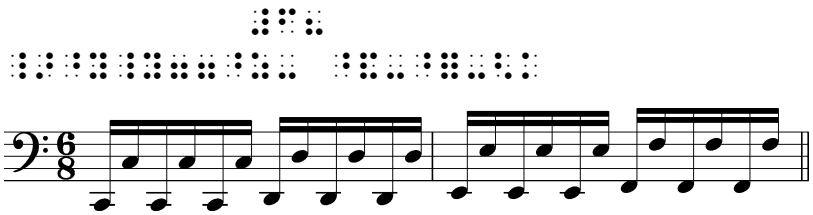
Example 18.7-3.



18.7.1. Repeat Signs with Sequence Abbreviation

The use of braille repeats within the figure to be sequenced is permissible, so long as the execution remains clear.

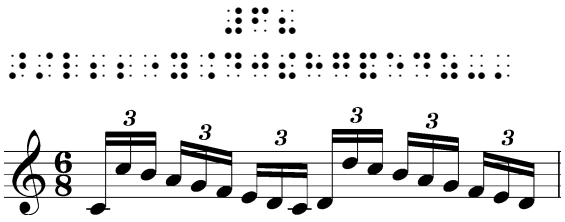
Example 18.7.1-1.



18.7.2. Sequence Abbreviation in a Facsimile Transcription

In a facsimile transcription, the sequence abbreviation sign is modified by adding dot 3 (dots 36, 3), to inform the reader that the sequence device was not used in the print.

Example 18.7.2-1.



19. BRAILLE NUMERAL REPEATS (Table 19)

19.1. Braille Repeats Using Numerals

In instrumental music, repetition of a passage of one or more full measures may be shown in braille by one of two devices using numerals, even if it is separated from the original by intervening music. The backward-numeral repeat, sometimes called partial abbreviation, instructs the reader to count a number of measures back and repeat a number of measures from that point. The measure-number repeat, sometimes called the forward-numeral repeat, instructs the reader to locate and repeat a specific range of measures using their absolute numbers in the score. Discretion is required. A short-term repeat may be nested within a longer-term repeat when both the original and the repeat are entirely contained within the longer-term repeat. However, a numeral repeat must never point to a second numeral repeat that is not nested in that way. The first note following any numeral repeat must have an octave mark. Only backward-numeral repeats are used in vocal music, and then only under limited circumstances. (See Par. 35.8.)

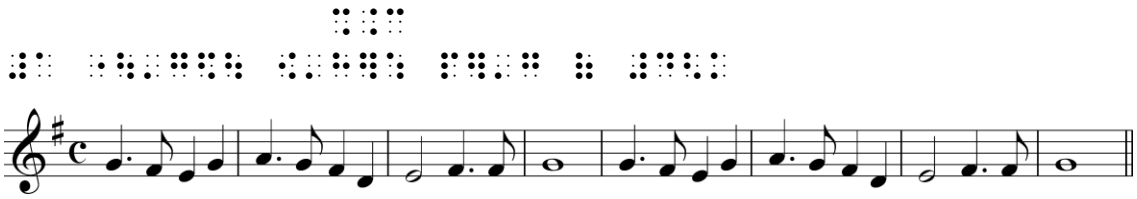
19.1.1. Backward-Numeral Repeats

Repetition of a passage of one or more full measures may be represented by brailling two numbers together between blank spaces, the first showing how many measures must be counted back from the point already reached, the second showing how many of those measures are to be repeated. Use of the device should be limited to fairly short passages, typically not exceeding eight measures, and the number of measures to be counted back should also be limited. Two or more different backward-numeral repeats may not be shown at the same point in the music. The original and repeat must always be contained on the same braille page. If a passage of two or more measures is repeated with no intervening music, and therefore the two numbers are identical, only one figure is required. When a passage is repeated successively without intervening music, only one figure being required, the device may be restated as many times as the passage itself is repeated. If an immediately repeated passage

consists of only one measure, the braille full-measure repeat sign should be used instead of a numeral repeat.

Example 19.1.1-1. With intervening music

Example 19.1.1-2. Without intervening music



Example 19.1.1-3. Device restated for multiple repeats

19.1.2. Measure-Number Repeats

Measure numbers can be used effectively to indicate repetition of single measures or of passages of full measures, even when the repetitions are at some distance from the originals. The numbers are brailled, between spaces, using lower-cell numerals. When only one measure is to be repeated, only the number of the original measure is given. If a series of measures is to be repeated, the beginning and ending measure numbers of the original passage are given, connected by a literary hyphen; the numeric indicator is not restated. Discretion is required; it is not advisable to refer back to an isolated measure that is far removed from the point of repetition. There is no limit to the length of the repeated passage. However, reference should only be made to measures on a previous braille page if the passage to be repeated is very extensive or frequently repeated. It is advisable but not mandatory to position the original measure or passage at the beginning of a segment or parallel so that it is easily located.

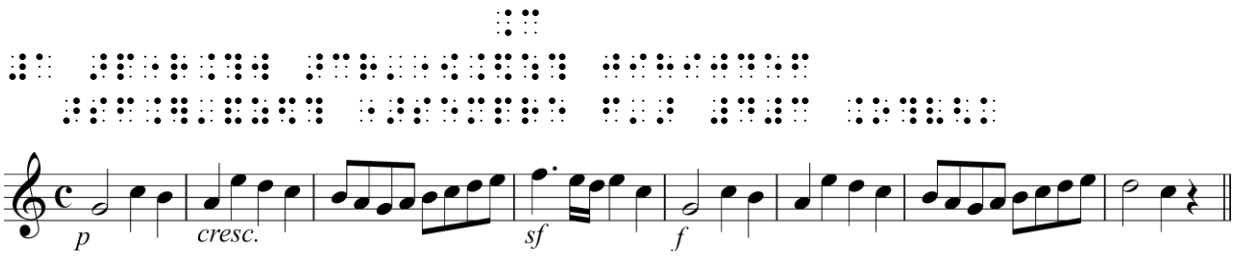
Example 19.1.2-1.

19.2. Numeral Repeats in Different Octaves and Dynamics

When the repetition of a passage that is shown by a braille numeral repeat is in a different octave from the original, the appropriate octave mark may precede the numeric indicator. A repetition modified by a different dynamic or other word-sign instruction that applies to the entire repetition or beyond it may be preceded, without an intervening space, by the relevant marking. When the repeated measures are preceded by an expression mark that clearly applies to every measure of the repeated passage, the word “sempre” may be added even though it may not appear in print. The resulting word-sign expression must be preceded by dot 5 to show that it is transcriber-added.

Example 19.2-1.

Example 19.2-2.



19.3. Ties with Numeral Repeats

The numeral repeat includes a tie that is entirely contained within the repetition. It does not include a tie on the last note or chord of the passage. If the last note of the passage is tied to the next note, the tie is placed before the first note of the next measure following the numeral device. A tie sign is not usually appended to a numeral repeat. However, exception is made when the entire passage, original and repetition, constitutes a print repeat indicated by repeat signs. At the end of such a passage it is possible that the numeral repeat has been used, at which point it is necessary to indicate that the last note must be tied to the first note of the passage to be repeated.

Example 19.3-1.

Example 19.3-2.

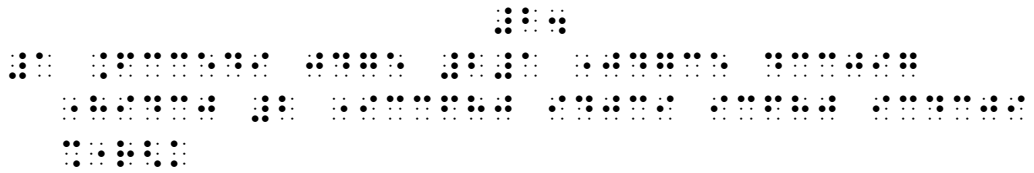
19.4. Slurs with Numeral Repeats

Numeral repeats may be combined with bracket slurs so long as the phrasing is always made perfectly clear. A single slur, the same character as *3*, obviously may not immediately follow a numeral. If the last note of the repeated passage is slurred to the next note or a doubled slur is terminated, the slur may be placed

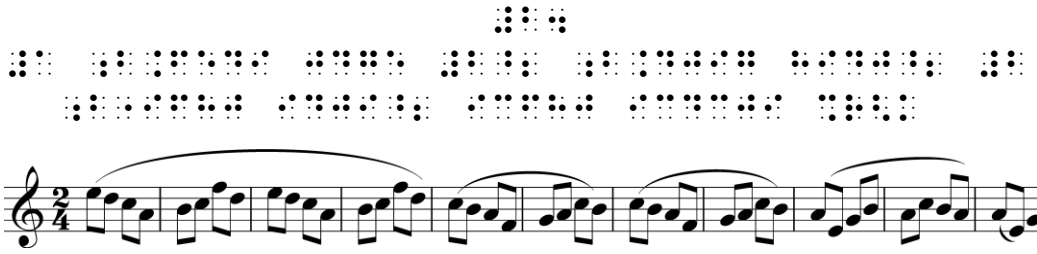
before the first note of the next measure following the numeral device.

Example 19.4-1.

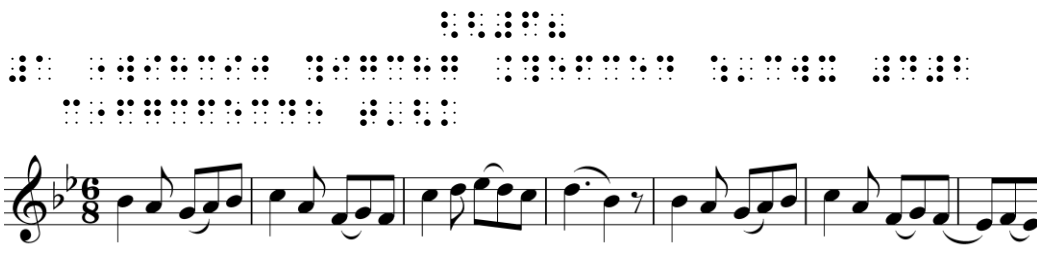
(a) doubled slurs



(b) bracket slurs



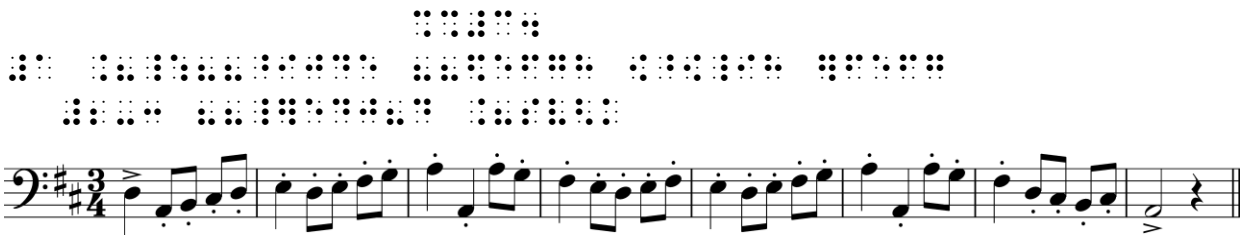
Example 19.4-2.



19.5. Doubling in a Numeral Repeat

Any doubling that is in effect at the beginning of a passage to be repeated using one of the numeral repeat devices must be restated there. A doubling that continues after the repeat must be restated at the beginning of the continuation.

Example 19.5-1.



19.6. Signs That May Be Attached to a Numeral Repeat

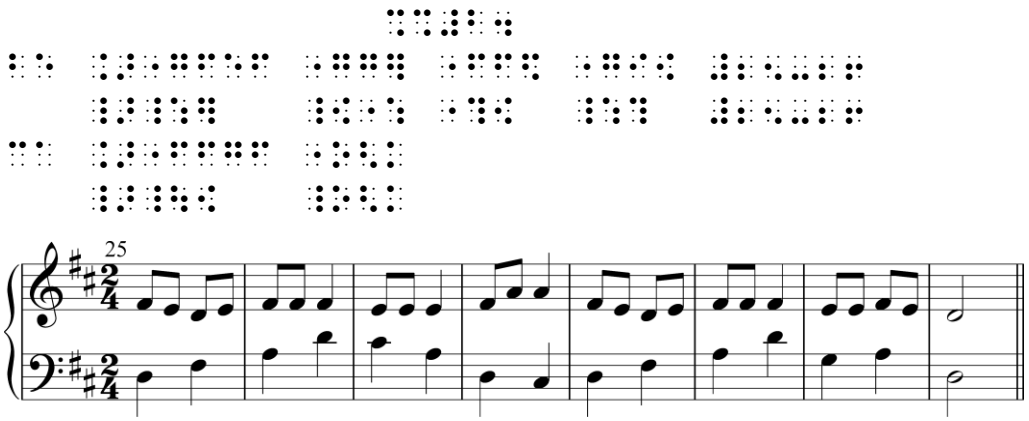
Braille numeral repeats apply to the contents of measures, not added signs such as double bars, voltas, and print repeat signs. A double bar, a final double bar, or a print end-of-repeat sign may be placed without spacing immediately following a braille numeral repeat marking.

Example 19.6-1.

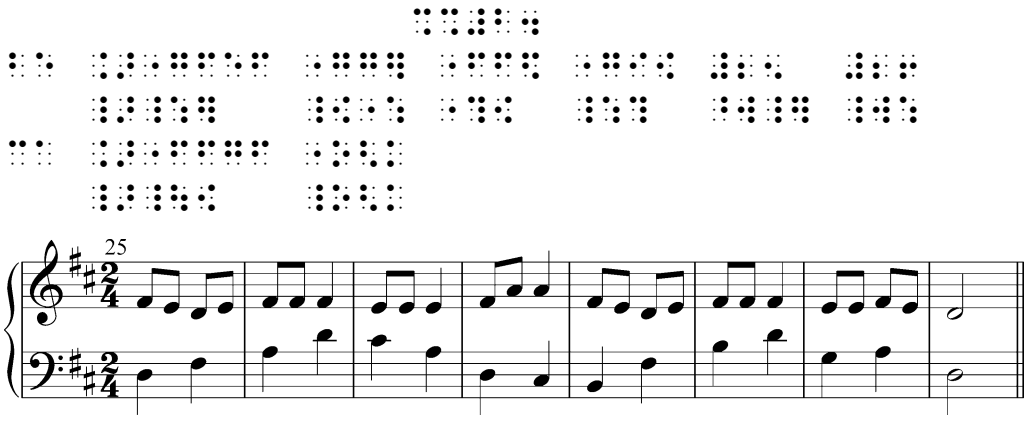
19.7. Numeral Repeats in Bar-over-Bar Format

Measure numbers may be used to specify measures to be repeated in music written in bar-over-bar format. When all parts in the parallel are repeated, the measure numbers are aligned vertically in all lines of the parallel. If a series of measures is repeated in all parts, the combined measure numbers may be given in all lines of the parallel. When some but not all parts in the parallel are repeated, the measure numbers may be shown in the relevant lines, aligned with the first music signs of the other lines. Series of measures, of course, may not be combined in these cases. Measure-number repeats are used more freely than backward-numeral repeats. Backward-numeral repeats may only be used when both the original and the repeat are located in the same parallel.

Example 19.7-1.



Example 19.7-2.



Example 19.7-3.

20. DA CAPO AND DAL SEGNO REPEATS (Table 20)

20.1. Da Capo and Dal Segno Procedures

In print, repetition of a passage of any length and at any distance from the original may be shown by the indication "D.C." or "da capo" if the passage is at the beginning of the movement, or by "D.S." or "dal segno" if the beginning of the passage is marked with a segno (a very ornate letter *S*). Four points in the score are designated where they are required: the segno point, the end of the repetition, the point of execution, and the point of continuation. With some modifications, the D.C. and D.S. devices may be used to show such repetitions in braille when they have not been used in the print. This braille-only use of the devices is employed instead of numeral repeats in vocal music, and also in orchestral and ensemble scores where measure numbers have not necessarily been prominently displayed. They may sometimes be more convenient than numeral repeats in single-line or keyboard music, especially when the repeated passage begins or ends with a partial measure. The first note following any of the signs employed with these procedures must have an octave mark.

20.1.1. The Segno Point

When the repetition is D.C., from the beginning of the score, obviously no marking is required. When the repetition is D.S., the braille segno ⠸⠸ is transcribed between spaces where the symbol occurs in the print, or at the beginning of the passage to be repeated when the use of the device is braille-only. A new segment or parallel must always be introduced at the beginning of the passage to be repeated. Thus, the segno will always be the first music sign of that line. A segno point may occur at any place in a measure. Any doubling that is in progress where the segno passage commences must be re-marked there. In print, only one segno repetition occurs in a movement. However, braille-only use of the device allows for more than one. Therefore, each braille segno sign is followed immediately by a letter (*a*, *b*, *c*, etc.) according to its position as the first, second, third, etc., segno in the movement. The letter *a* is included even when there is only one braille-only segno. Segno repeats may never overlap.

20.1.2. End of the Repetition Concluding the Movement

In print, when the end of the repeated passage constitutes the conclusion of the movement, the word “Fine” may appear, usually in conjunction with a final double bar. Whatever kind of double bar exists in the print is shown in the braille. If “Fine” is present in conjunction with a terminating double bar, it is brailled between word signs after a space following the double bar. If “Fine” appears within a measure and without a sectional or final double bar, a music hyphen and space must precede the indication. When use of the device is braille-only, the end of the passage is shown by the sign ⠨⠆ followed by a space. However, if the sign ⠨⠆ coincides with a double bar or any similar indication, it precedes such indication without an intervening space. Whatever punctuation occurs in the lyrics at the end of the repetition must be given in the text of the original, even if it differs from that of the original.

20.1.3. End of the Repetition Leading to a Continuation

In print, when the music is to be continued from a given point, the end of the passage to be repeated is marked by an encircled cross and/or an instruction such as “al coda.” The encircled-cross sign ⠨⠆⠿ and/or the instruction is brailled between spaces where it appears. If the indication is printed during a measure, the music must be interrupted by the music hyphen. When use of the device is braille-only, the encircled cross sign is not used, and the end of the passage is shown by the sign ⠨⠆ followed by a space. However, if the sign coincides with a double bar or any similar indication, it precedes such indication without an intervening space. If the end of a braille-only repeated passage occurs during a measure, the sign must be followed by the music hyphen before the required space, unless it coincides with a double bar or similar indication.

20.1.4. Point of Execution

In print, the instruction to repeat from the beginning or from the segno is shown by a written expression, usually "D.C.," "da capo," "D.S.," or "dal segno." The expression often includes further instructions such as "al fine," "e poi al coda," or "senza repetizione." The expression is brailled exactly as it is given in the print, between word signs, following the double bar that is usually present, and a space. When use of the device is braille-only, a da capo repetition is indicated by the expression ⠸⠸⠸⠸ where a print "D.C." would appear. When a dal segno repetition is braille-only, it is indicated by the sign ⠸⠇ with the appropriate letter (*a*, *b*, *c*, etc.) placed where "D.S." would be given in print.

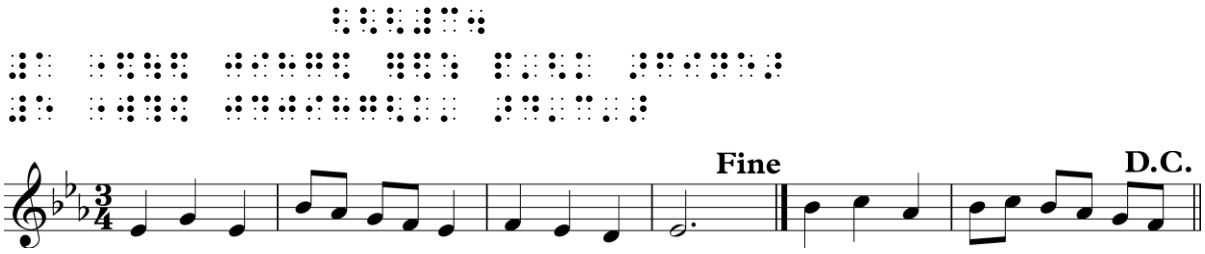
20.1.5. Point of Continuation

In print, the continuation of music following the D.C. or D.S. instruction is usually marked as a coda, a refrain, or by some other term. If an encircled cross has been printed along with the term, the cross sign is not included in the braille. If the continuation is of substantial length, in all braille formats the term is centered, followed by a literary period, in a free line (along with any accompanying key or time changes). If the continuation is very brief and not distinguished by a change of tempo, key, and/or meter, the term may be placed between word signs in a line by itself; in single-line format and in vocal music, it should be positioned at the margin; in bar-over-bar format it should be placed two cells to the right of the hand signs. When the device is braille-only, a new segment or parallel must be started, but no special marking is required.

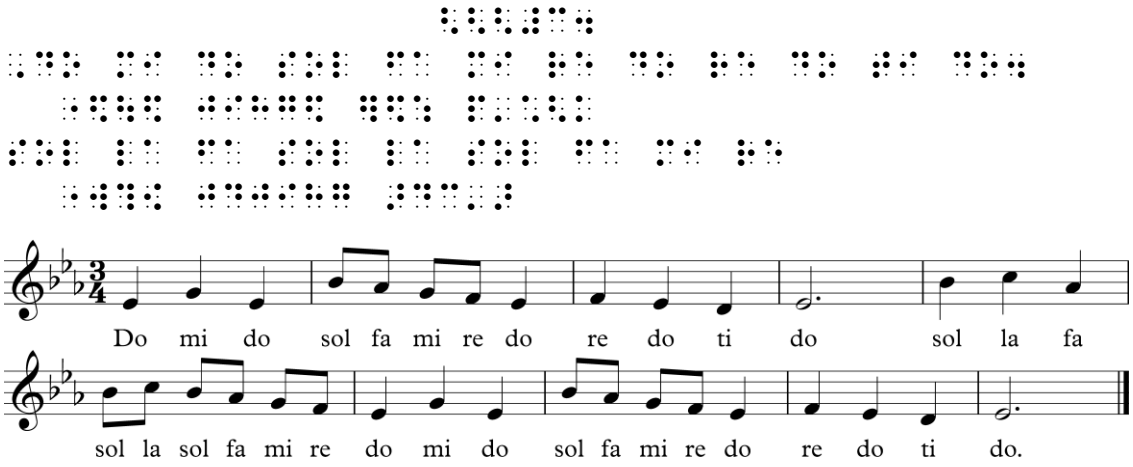
20.2. D.C. and D.S. in Print and Braille-Only

The examples below have been minimized in order to illustrate the use of the devices compactly. Da capo and dal segno repeats are normally reserved for more extensive repetitions.

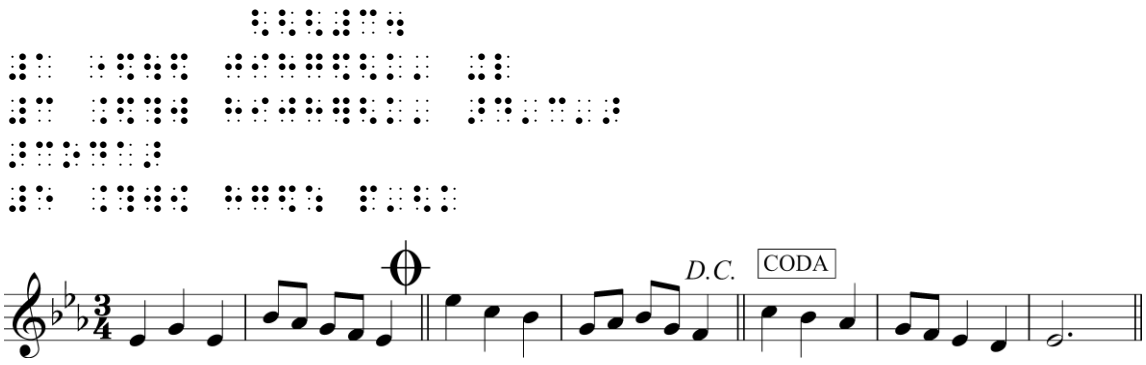
Example 20.2-1. Print D.C. without coda



Example 20.2-2. Braille-only D.C. without continuation



Example 20.2-3. Print D.C. with brief coda

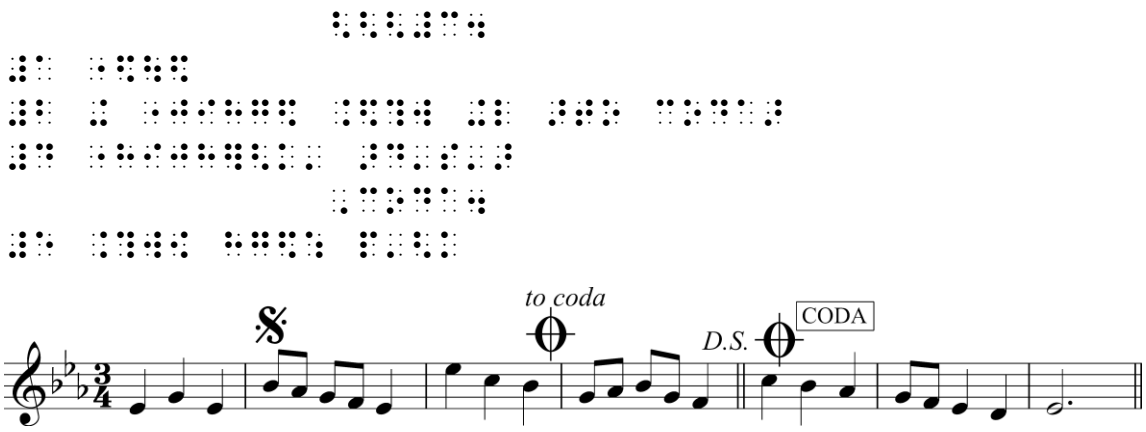


Example 20.2-4. Braille-only D.C. with continuation

Example 20.2-5. Print D.S. without coda

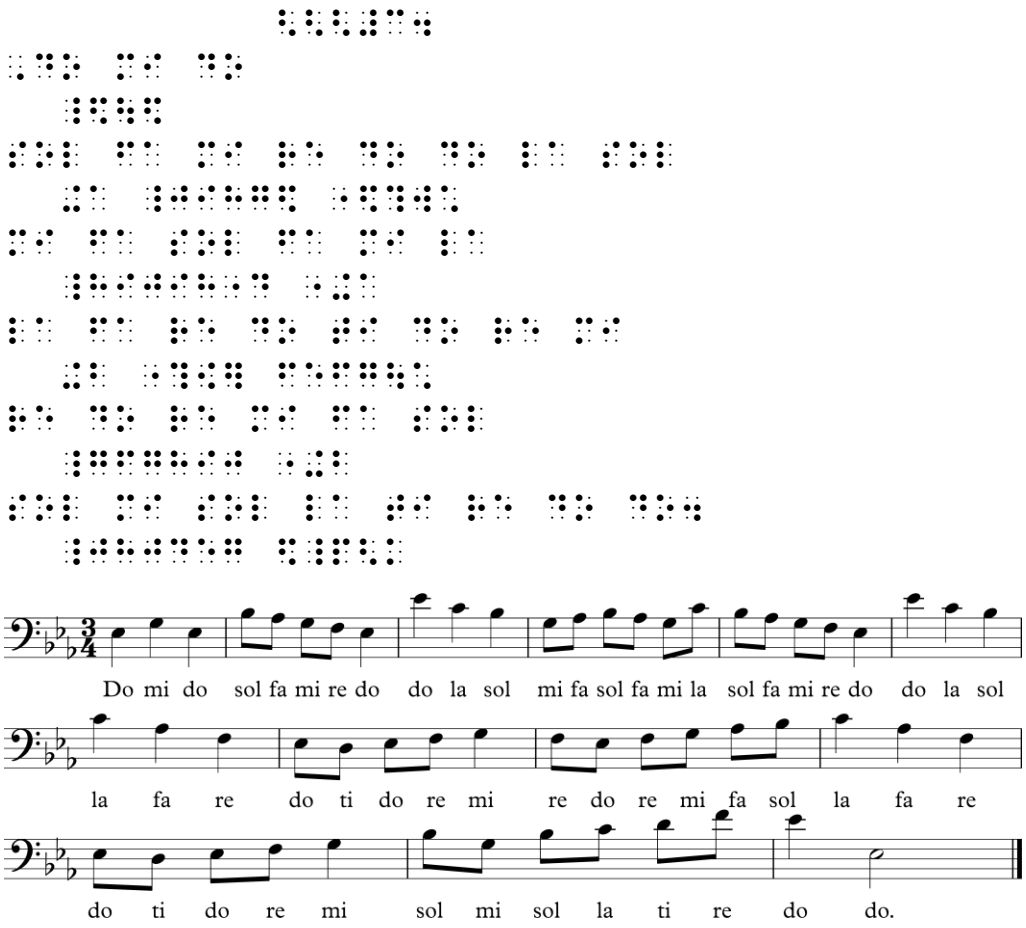
Example 20.2-6. Braille-only D.S. without continuation

Example 20.2-7. Print D.S. with substantial coda



Example 20.2-8. Braille-only D.S. with continuation

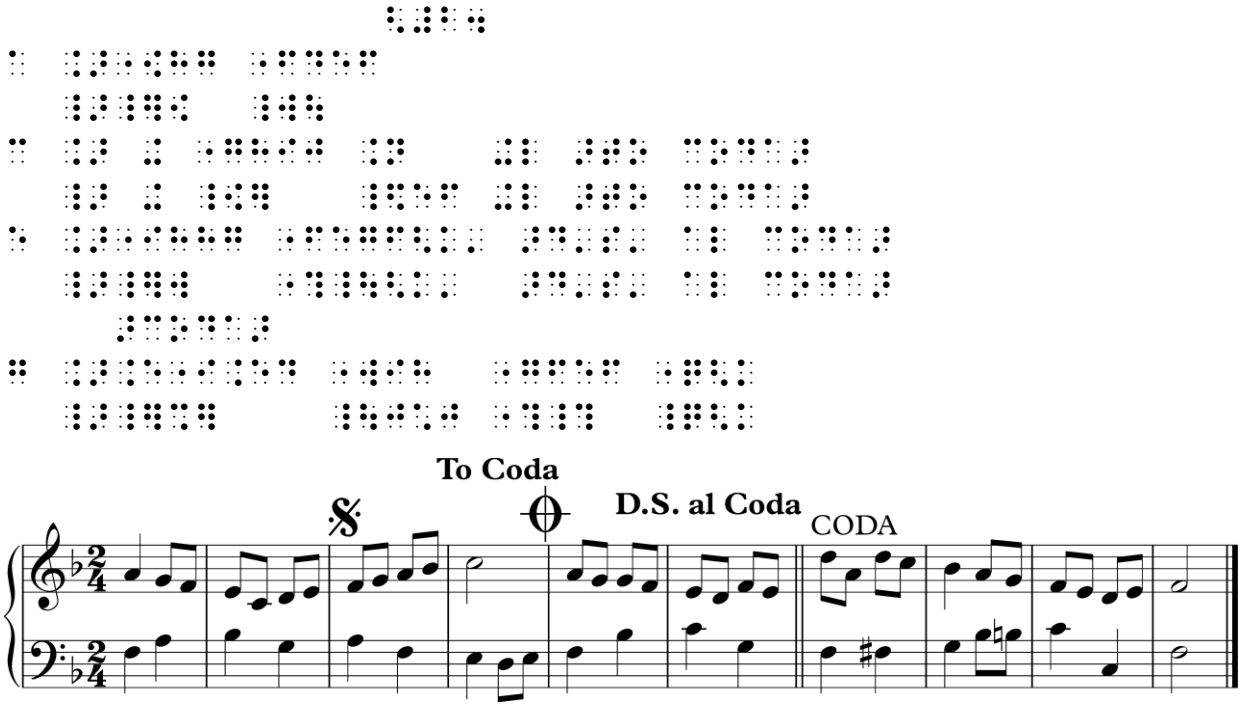
Example 20.2-9. Braille-only with two segnos


Do mi do sol fa mi re do do la sol mi fa sol fa mi la sol fa mi re do do la sol
la fa re do ti do re mi re do re mi fa sol la fa re
do ti do re mi sol mi sol la ti re do do.

20.3. D.C. and D.S. in Bar-over-Bar Format

The signs pertaining to D.C. and D.S. procedures must be shown in all parts in bar-over-bar formats. The segno, which must have spaces on both sides, must be separated from the hand signs by a space in keyboard scores and should be vertically aligned in any bar-over-bar score. The end-of-repetition sign, when the procedure is braille-only, immediately follows the last sign of the passage to be repeated in each part; however, if the sign coincides with a double bar or any similar indication, it precedes such indication without an intervening space. The encircled cross in a print D.C. or D.S. repeat should be vertically aligned in all parts. A related word-sign instruction must be shown in the right-hand line in keyboard music or the topmost music line in an ensemble score. The instruction should also be given, vertically aligned, in all music lines of the parallel. However, it may be given only in that required line if there is not room at the ends of all of the music lines. The instruction must be complete in the required line; it should never be divided among the lines of the parallel.

Example 20.3-1. Print D.S. with brief coda

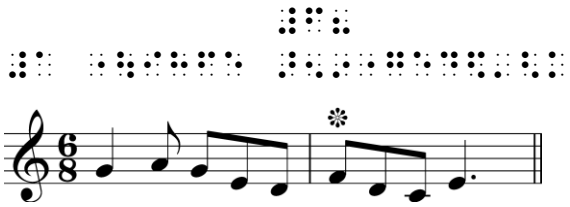


21. ANNOTATIONS AND VARIANTS
(Table 21)

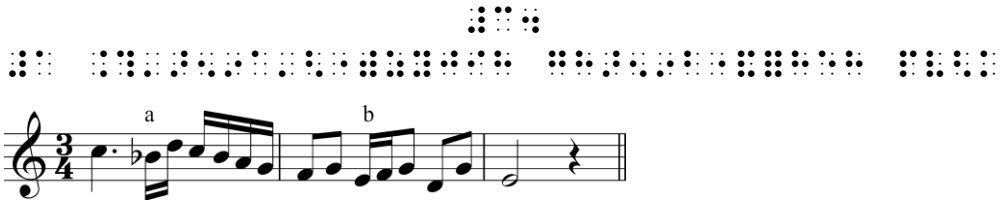
21.1. The Music Asterisk

The music asterisk ⠼⠔⠔ is placed immediately before the first note, interval, word, or other sign to which it refers, and is not excluded from bar-over-bar alignment at the beginning of a measure or continuation of a divided measure. The note following the asterisk must have a special octave mark. A number or letter may immediately follow the asterisk if such is included in the print. The asterisk should be introduced in the braille even if the reference number or letter is shown in the print without an asterisk or other reference indicator. If there are two or more music asterisks on the braille page that do not have numbers or letters in the corresponding print references, appropriate numbers should be appended to them in the braille. A grade 1 symbol indicator ⠰ is not inserted between an asterisk and an appended letter. An asterisk with or without a letter or number must be followed by dot 3 when the next character contains dots 1, 2, or 3.

Example 21.1-1.

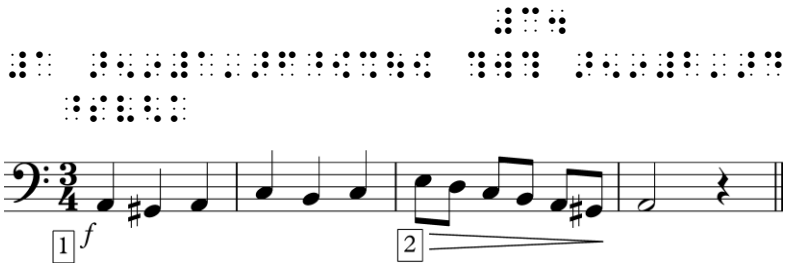


Example 21.1-2.



Example 21.1-3.

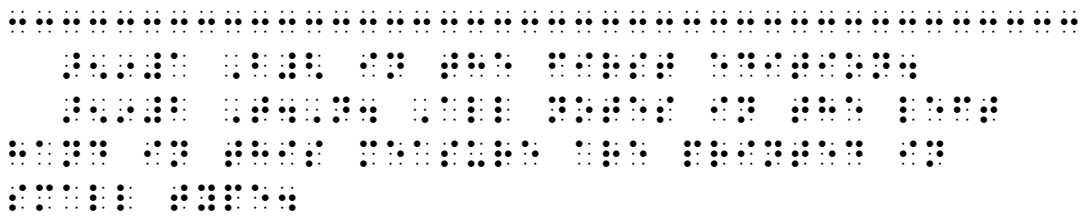
Example 21.1-4.



21.2. Footnotes

All footnotes to music are placed in paragraph form at the bottom of the braille page, following a full line of dots 25. The footnote is introduced by a music asterisk followed by the relevant number or letter if there are two or more notes on the page or if a number or letter is included in the print. (See also Par. 21.1.) A blank space is left before the text of the footnote. If the footnote is a transcriber’s comment, the text is introduced by the abbreviation “T.N.” (transcriber's note), followed by another space. Footnotes are given in uncontracted braille.

Example 21.2-1.



21.3. Music Parentheses

A music sign enclosed in parentheses in the print is preceded and followed by the music parenthesis sign ⠸⠸ in the braille. When a word-sign expression or a part of it is enclosed in parentheses, the special parenthesis signs ⠸ are included in the expression.

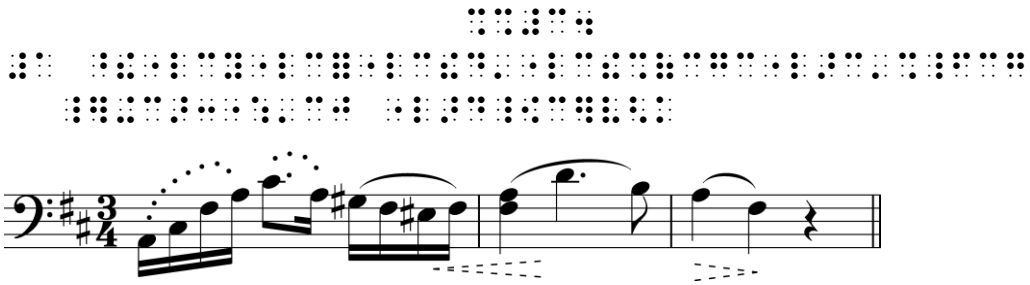
Example 21.3-1.

Example 21.3-2.

21.4. Editorial Markings

Markings that are clearly identified in print as editorial additions or alterations should be preceded by the prefix for editorial markings ⠠⠸ in braille. Such markings might typically consist of dotted-line slurs, words in a contrasting typeface, or dashed-line crescendo or diminuendo "hairpins."

Example 21.4-1.



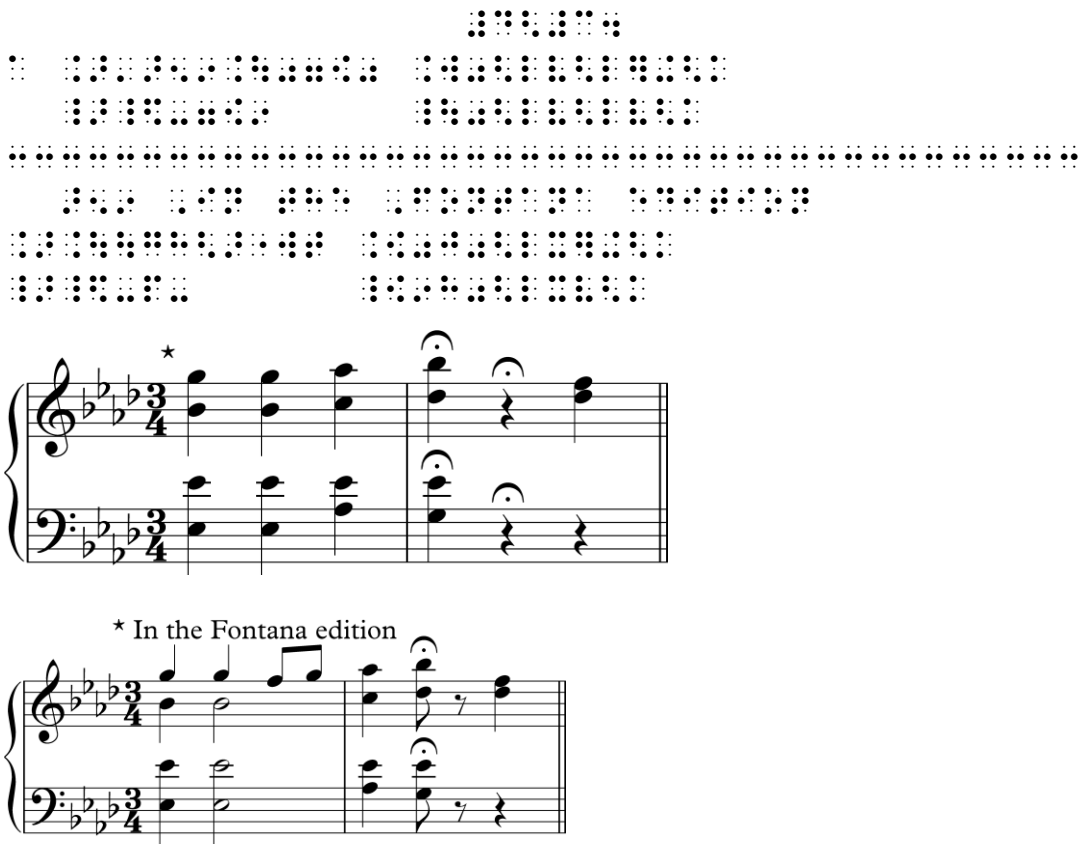
21.5. Variant Readings

When a passage is given in two or more versions in the print, the variants may be placed as footnotes, as in-accords, or in a serial or tabular arrangement using the variant indicator.

21.5.1. Variants Shown in Footnotes

When a variant is of substantial length or complexity, a music asterisk may be placed at the nearest convenient point in the music, and the variant placed in a footnote.

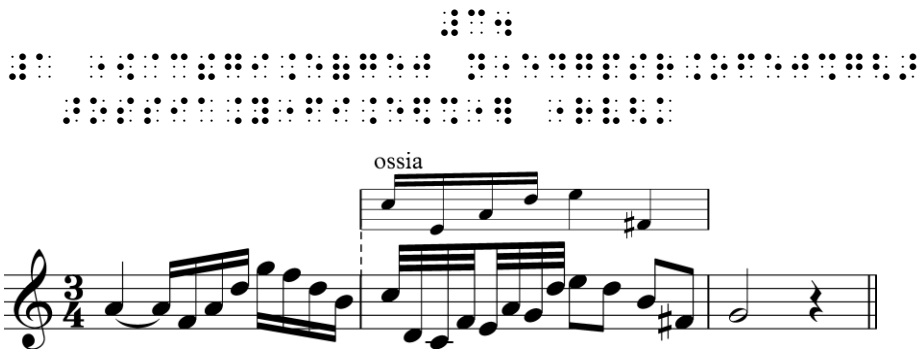
Example 21.5.1-1.



21.5.2. Variants Shown as In-Accords

A variant may be joined to the main musical content as in-accords. Use of this method is particularly appropriate when the variant passage is very short.

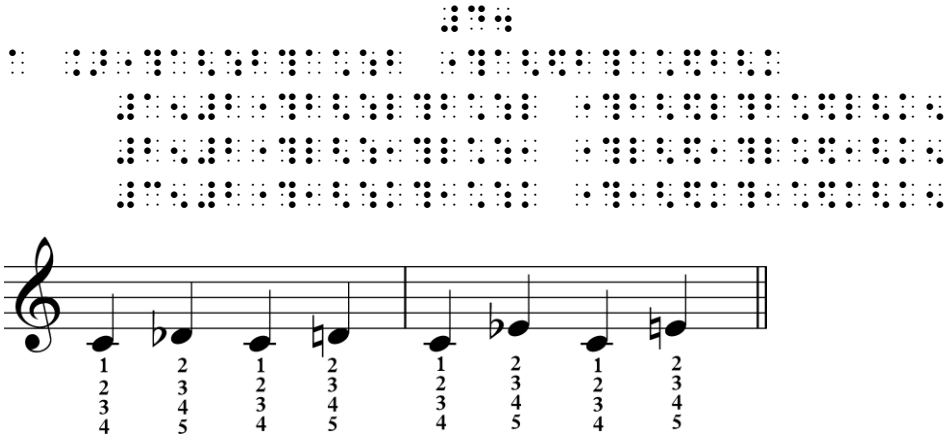
Example 21.5.2-1.



21.5.3. Variants Shown with the Variant Indicator

A variant, or a group of variants of the same original, may be written immediately after the original passage. The sign ⠩ is placed immediately before and immediately after each variant. When there are two or more variants, each is appropriately numbered, and if the passage contains more than one measure, the number of measures is placed after the first ⠩ before each variant. Use of this method is particularly appropriate when there are two or more concurrent fairly lengthy variants so that each variant may occupy a separate braille line.

Example 21.5.3-1.



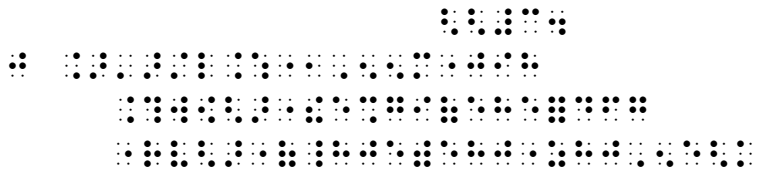
21.6. Variations in Print Type

The sign ⠸⠩ is used to designate printed notes or rests smaller than normal; the sign ⠨⠩ is used for those larger than usual. These signs are placed before any bowing signs, ornaments, signs of expression, accidentals, or octave marks. These signs must be employed in facsimile transcriptions. Their use is optional in

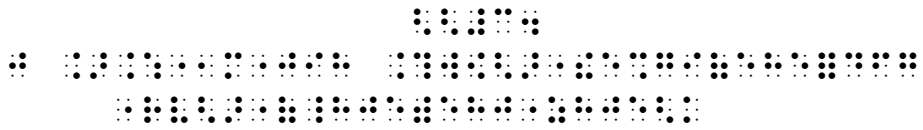
transcriptions that are not facsimile. The transcriber must decide whether the differences in size among notes is musically significant or is merely a visual convenience. Either sign may be doubled by writing its second cell twice. The doubling is terminated by writing the two-cell sign before the last affected note. The following example is shown transcribed in three different ways. Version (a) is a facsimile transcription. Version (b) does not show the differences in type. Version (c) is one in which the transcriber has determined that the sizes of the notes are essential to interpretation for performance and is based on the assumption that functionally the smaller print notes are the normal size and the larger ones are the exception. (Notes actually larger than the normal size are very rarely found in print music.) Each of the transcriptions is correct; which one is most appropriate must be decided by the transcriber, based on the musical context.

Example 21.6-1.

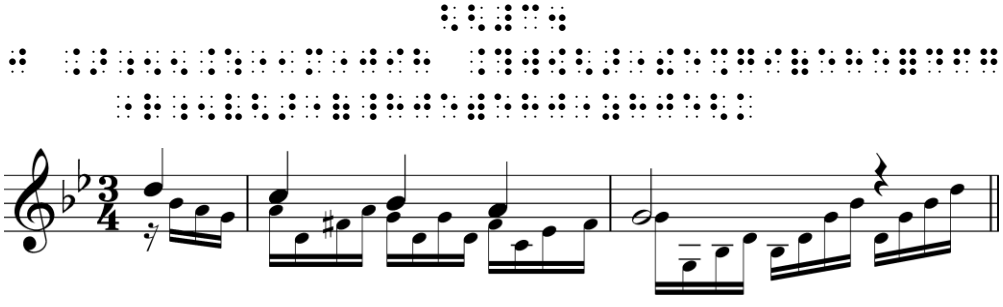
(a) Facsimile



(b) Nonfacsimile, size deemed not essential



(c) Nonfacsimile, larger size notes deemed essential

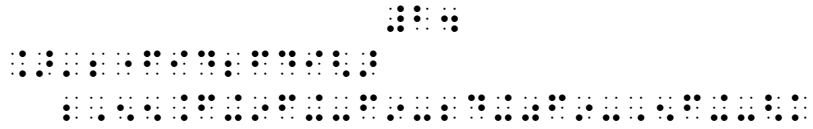


21.6.1. Small and Normal Notes within a Chord

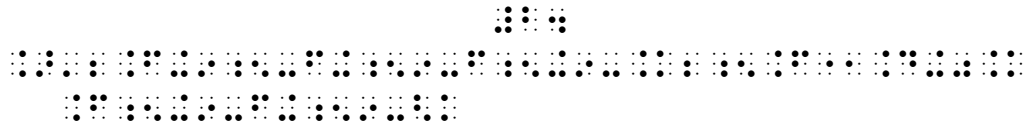
Both normal and small notes occurring within the same chord may be shown by either of two methods. Using the first approach (a), the normal and small notes may be given in separate sides of an in-accord. Otherwise (b), the small or large notes that are shown in braille as intervals may be indicated by the appropriate signs before the interval signs. If the small or large note is the written note of the chord in braille, that chord must be shown with an in-accord to avoid the impression that the entire chord is similarly printed. When these signs are used for notes that are shown in braille as intervals, the signs may only be doubled if the intervals themselves are doubled.

Example 21.6.1-1.

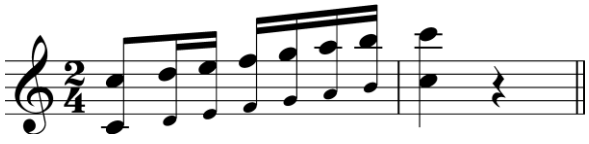
(a) Small notes shown with in-accords



(b) Intervals marked with large-note signs



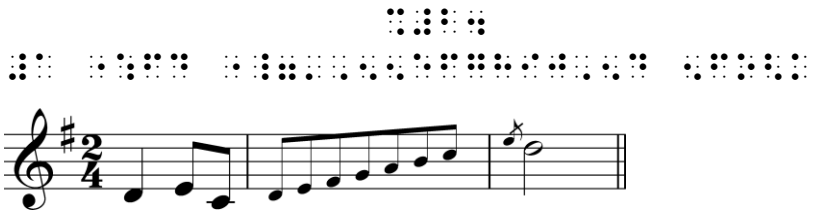
Example 21.6.1-2.



21.6.2. Differing Functions of Small Notes

Care must be taken to distinguish among small notes that have regular rhythmic values, small notes that indicate deviation from normal rhythm, and appoggiaturas. Observe the difference between the small notes that call attention to an irregular rhythmic group in the second measure and the short appoggiatura in the third measure of the following example.

Example 21.6.2-1.

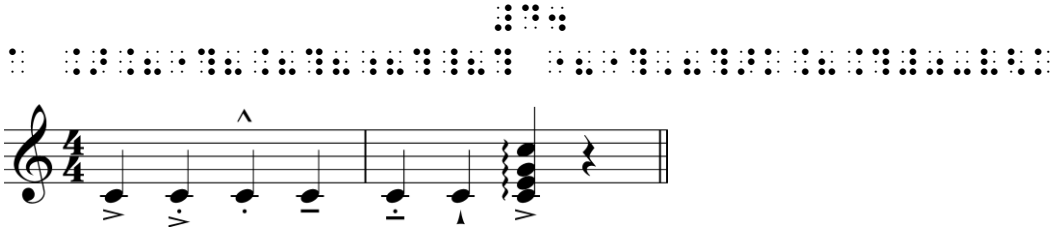


22. NUANCES AND VERBAL EXPRESSIONS (Table 22)

22.1. Symbols That Precede the Note in Braille

The marks of expression and articulation represented by the symbols of Table 22(A) are placed before the notes affected, and before any accidental or octave mark. The note following any of these signs does not require a special octave mark. When two or more of these signs are applied to the same note, they should be given in the following order: arpeggio, staccato or staccatissimo, any type of accent, tenuto (agogic accent), and any other signs.

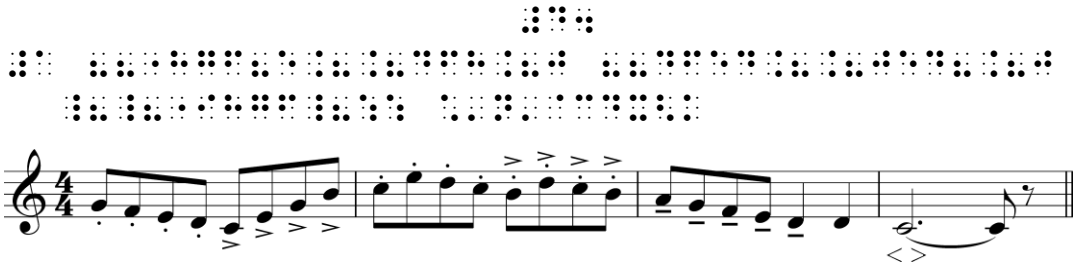
Example 22.1-1.



22.1.1. Doubling Symbols of Expression and Articulation

Any of these signs except the swell sign may be doubled if it applies to four or more successive notes. All doubling of signs in effect at the end of a braille page should be restated at the beginning of a new page, assuming that at each instance there is a sufficient number of notes to warrant such doubling. Thus, doubling will not be started at the bottom of a page if there are not at least three consecutive similar signs on that page, nor will the doubling be restated at the top of the new page if there are not at least four of them at the beginning of the page.

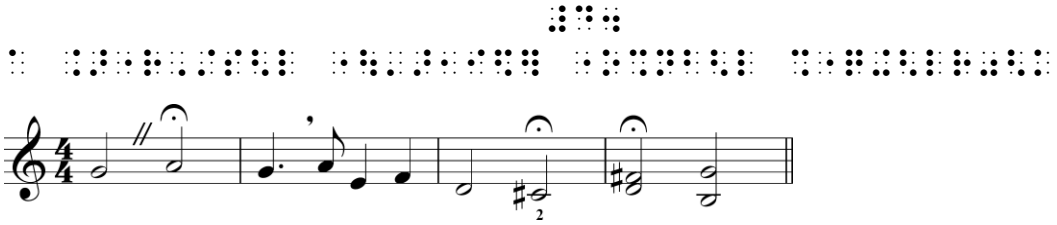
Example 22.1.1-1.



22.2. Symbols That Follow the Note in Braille

Any of the print breath or break markings or any of the various fermata markings, given in Table 22(B), follows the affected note. If a value dot, a fingering, or an interval is given for the note, that sign precedes the breath/break mark or fermata.

Example 22.2-1.



22.3. Words and Abbreviated Words of Expression

Abbreviations, single words of expression, longer expressions consisting of words and/or abbreviations, and terminators associated with these expressions are introduced by the word sign ⠰ in braille. Care must be taken in placement of expressions according to their meanings, regardless of their position in print; a tempo indication may be placed before a rest, but a dynamic marking or an indication of articulation should only be placed before a note. Any number of single words, abbreviations, and other expressions that do not contain spaces may be brailled without interruption, each being introduced by the word sign. These expressions are brailled before any of the signs of Table 22(A). (See Pars. 29.3.3–29.3.5 regarding placement of word-sign expressions in keyboard music, and Pars. 33.4 and 33.4.5 regarding instrumental ensembles.) All word-sign expressions:

(a) are given in uncontracted braille in the applicable literary code: in an English context, accented letters are brailled in Unified English Braille (see Example 22.3.8-1), but the alphabet and accented letter signs of the original language are used in vocal music and when a publication is entirely printed in a foreign language;

(b) are brailled without capitalization;

(c) use the literary characters for all punctuation except that (1) dot 3 ⠄ is used to represent a period, and (2) the special

parenthesis sign ⠸⠸ is used when print parentheses enclose all or part of the expression (see Par. 22.3.3 for the exception regarding parenthetical dynamic markings);

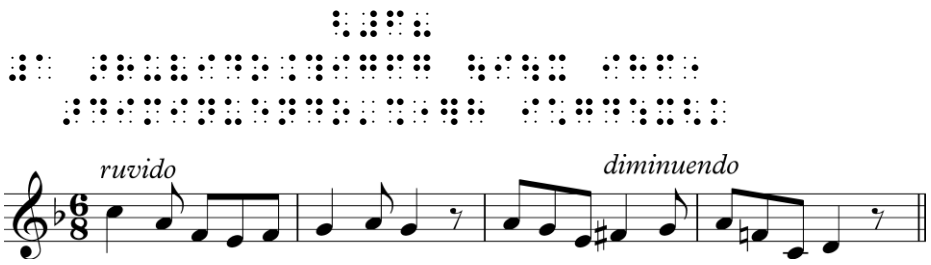
(d) must be followed by dot 3 if the following sign contains dot 1, 2, or 3, except when (1) it is the last sign of the measure, (2) the following sign is a word sign, or (3) a dot 3 representing a period is already present; and

(e) require that an octave mark be given for the next note.

22.3.1. Single-Word Expressions

A single word of expression is brailled, preceded by a word sign, in the music line where it occurs.

Example 22.3.1-1.



22.3.2. Abbreviated Words

Abbreviated words are placed without any intervening spaces at the appropriate points in the music text before or after the relevant notes. Various print abbreviations may appear for the words “crescendo,” “decrescendo,” and “diminuendo.” The abbreviations ⠠⠠⠠⠉⠲, ⠠⠠⠠⠙⠉⠲, and ⠠⠠⠠⠙⠲ are employed regardless of how the words may be abbreviated in print. An abbreviation, such as “L.V.” or “lv” for the phrase “let vibrate,” in any language, is represented by the abbreviation ⠠⠠⠠⠇⠧⠲ regardless of how it may be given in print. All other abbreviations are transcribed following the print.

22.3.3. Letters and “Hairpins” Designating Dynamics

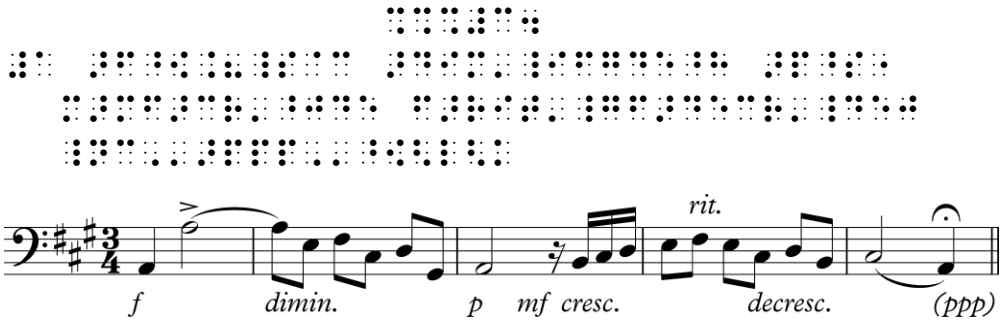
The letters designating dynamics, and the braille signs that represent the beginning and ending points of diverging and converging graphic symbols for crescendo and decrescendo, are shown in braille as word-sign expressions as they appear in print

when they occur as independent markings (and not as part of a longer expression). If one of these independent markings is enclosed between parentheses in print, the expression, including its word sign, is enclosed between music parentheses in the braille.

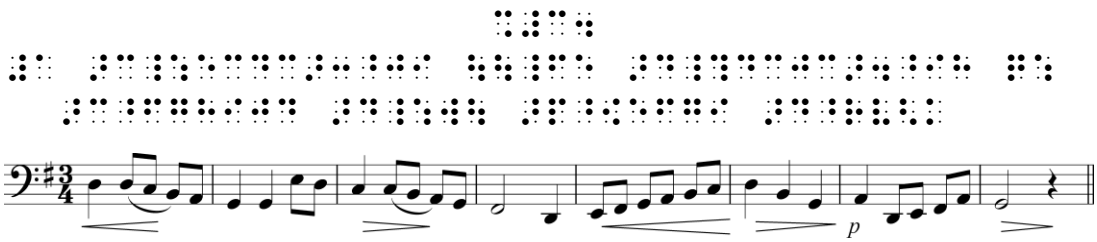
(a) An independent dynamic indication consisting of one or more letters is not considered to be an abbreviation; it does not require a dot 3 unless the following sign contains dot 1, 2, or 3. However, a dot 3 is required when such indications appear within longer expressions. (See Par. 22.3.8.)

(b) The word-sign expressions that represent the beginnings and endings of "hairpin" symbols may not be included within longer expressions. If the hairpin marking is enclosed between parentheses, each of the pair of braille signs must be enclosed between music parentheses. A "lowered C" ⠣⠉⠜ or "lowered D" ⠣⠙⠜ sign that indicates the termination of a hairpin may be omitted if the marking is immediately followed by some definite mark of conclusion or contradiction such as another dynamic, an extensive rest, or a final double bar. Where one of those terminating signs is needed, it is brailled after the last affected note and a fingering, interval mark, slur, or tie.

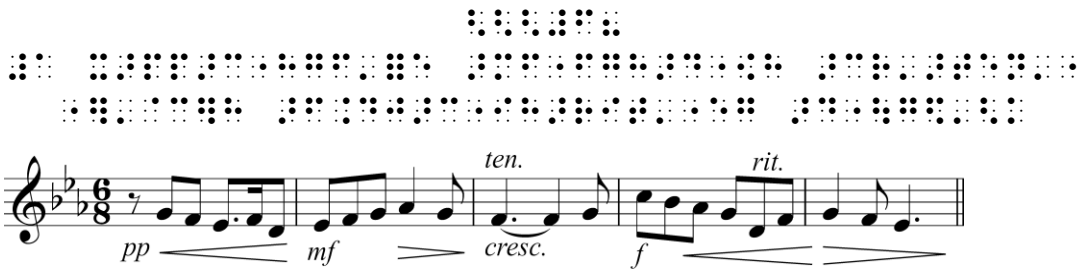
Example 22.3.3-1.



Example 22.3.3-2.



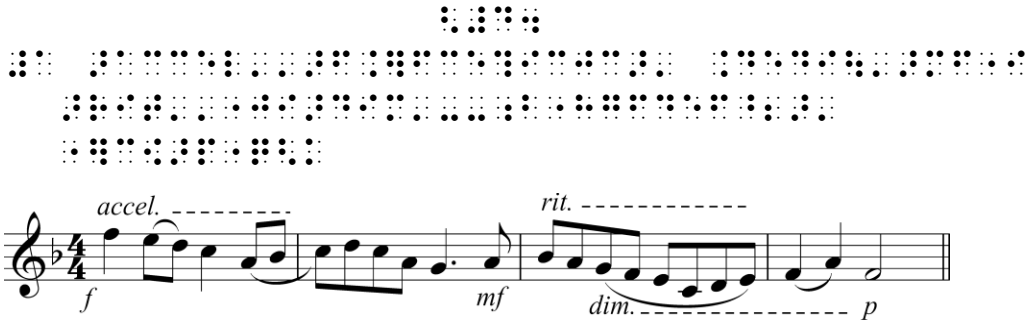
Example 22.3.3-3.



22.3.4. Lines of Continuation

Lines of dots or dashes indicating continuation of the effect of an expression are represented by two successive dot 3s for the first instance, and by two successive cells of dots 36 for a second instance if the lines overlap. The termination mark ⠨⠄ or ⠨⠨ is brailled after the last affected note and a fingering, interval, slur, or tie. It need not be used if the marking is immediately followed by some definite mark of conclusion or contradiction. (See also Par. 22.3.8)

Example 22.3.4-1.



22.3.5. Expressions Related to the Preceding Notes

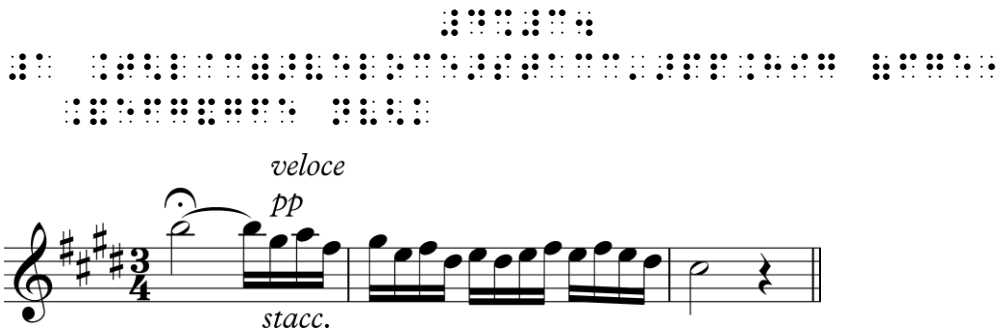
Most word-sign expressions refer to the music that follows them. Occasionally, a word or other expression applies to the end of the previous note. In that case, the expression is placed immediately following the note and any fingering, interval, slur, or tie that follows the note.

Example 22.3.5-1.

22.3.6. Order among Simultaneous Expressions

When two or more expressions take effect at the same time, they must be arranged logically according to their musical significance rather than according to their positions in print. In general, the more specific the expression is to the note, the closer it should be to the note. For instance, a tempo indication should precede a dynamic marking.

Example 22.3.6-1.



22.3.7. Expressions at the Ends of Braille Lines

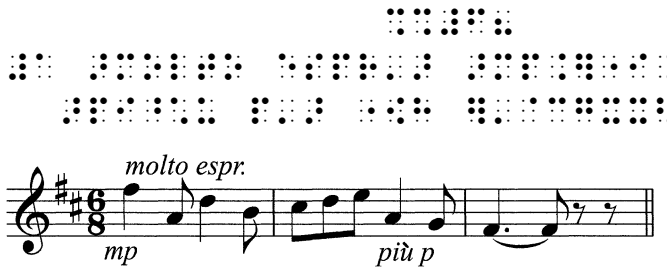
It is preferable to place expressions in the lines with the notes to which they are related. If considerable space will be conserved, however, an expression that precedes a note may be positioned at the end of a braille line, followed by a music hyphen, thus separating it from the affected music. (See Example 22.3.3-3.)

22.3.8. Expressions That Contain Spaces

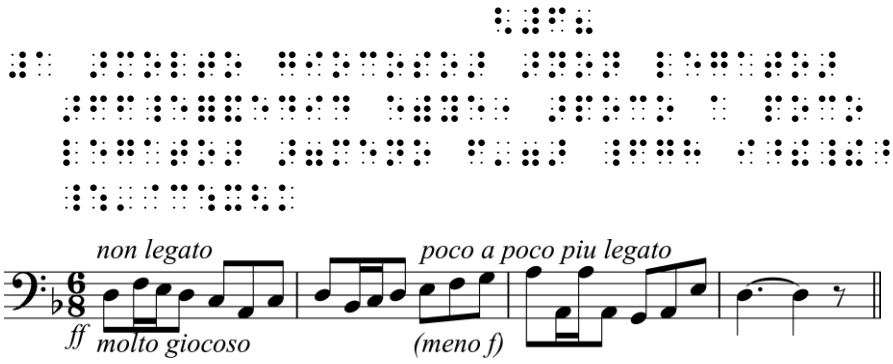
An expression consisting of two or more words and/or abbreviations (here and elsewhere termed a “longer expression”) necessarily contains a space. A longer expression, including any line of continuation, is enclosed between a pair of word signs, and

must be preceded and followed by spaces. If the expression occurs within a measure, but not immediately after an in-accord sign or measure division sign, it must have a music hyphen before the preceding space; the music is continued immediately after the space that follows the closing word sign. A dynamic indication represented by a letter or letters that is included in the expression is treated as a word abbreviation and must be followed by dot 3 representing a period. Parentheses that enclose all or any part of the expression are brailled as special parentheses within the expression. Two or more unrelated longer expressions should be enclosed in separate pairs of word signs with an intervening space. (See Par. 17.1 for expressions coinciding with initial repeat signs.)

Example 22.3.8-1.



Example 22.3.8-2.

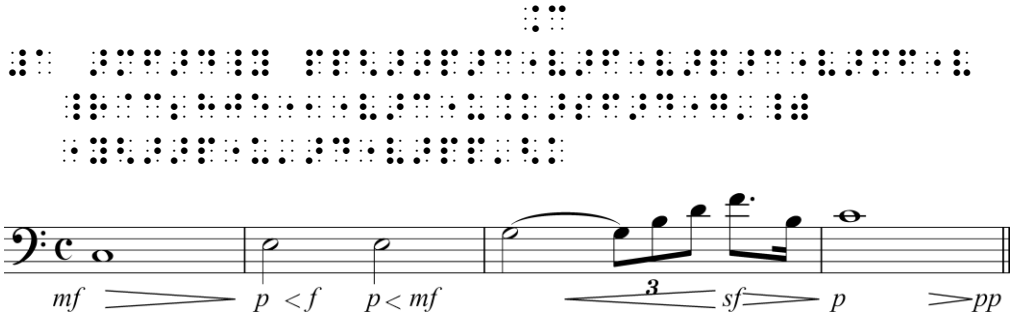


Example 22.3.8-3

22.3.9. Expressions Executed during Sustained Notes

When print expression marks have been placed so that they are clearly intended to be executed rhythmically at intermediate places during a sustained note, the transcriber must not yield to the temptation to re-write the value of the sustained note as tied notes of smaller values. Instead, full- or part-measure in-accords consisting entirely of rests should be employed, with the expression marks placed at the correct points. Each rest must be preceded by dot 5 to indicate that it does not appear in the print. All marks of expression that occur within the span covered in the in-accord must be placed in the in-accord of rests. In order to avoid many repetitions of the dot 5, the number of rests should be as small as possible, a quarter and an eighth rest, for instance, being shown as a dotted quarter rest.

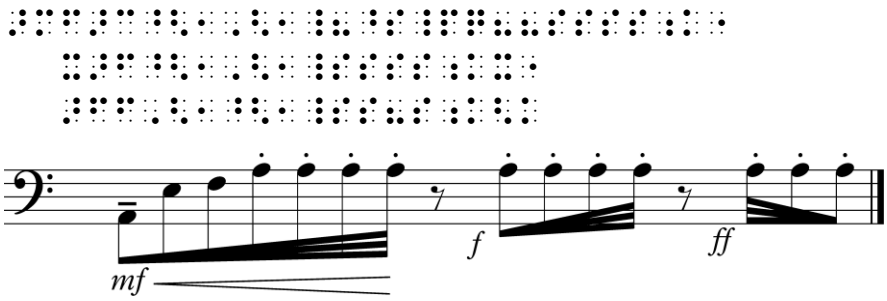
Example 22.3.9-1.



22.4. Fan-Shaped Beams

When the ligatures or beams of a rhythmic group are feathered (fan-shaped) rather than parallel, the notes of the group are to be executed as an accelerando or ritardando. Standard note values are used, but the group is preceded by the sign for accelerando ⠐⠒⠒⠒⠒⠒⠒⠒ or ritardando ⠐⠒⠒⠒⠒⠒⠒⠒ and is followed by the termination sign (dots 56, 13). If the ligatures start together and fan outward on succeeding notes, an accelerando is indicated; if the feathering is reversed, a ritardando is indicated.

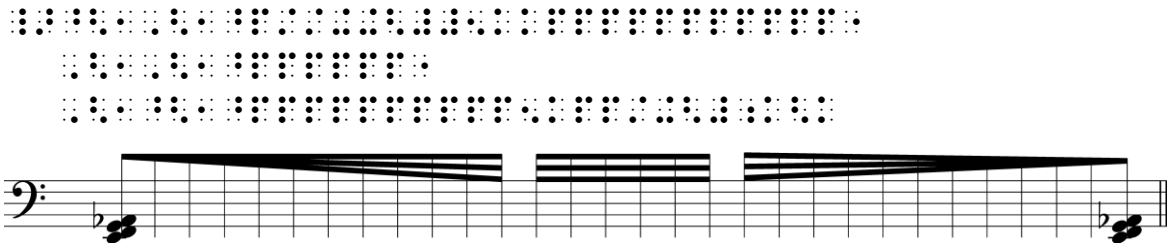
Example 22.4-1.



22.4.1. Changes in Feathered Beams

When the direction of fan shapes changes within a rhythmic group before the ligatures end, the signs above are used where the changes take place. The sign for a steady rhythm ⠨⠶⠨⠶⠨ is used when the ligatures become parallel rather than fan-shaped. Between the first and last chords of Example 22.4.1-1 the print has stems only; the sign for stems without note heads is used and doubled.

Example 22.4.1-1.

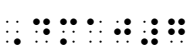
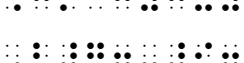


23. CHORD SYMBOLS
(Table 23)

23.1. Transcribing Chord Symbols

Chord symbols, consisting of letters, numbers, accidentals, and other print characters are frequently given, especially with music in popular, jazz, and folk-music idioms. The system is sometimes called short-form scoring. The symbols are transcribed as they appear in the print. Characters in a chord symbol that have been printed vertically are brailled horizontally from the lowest to the highest.

Chart 23.1-1. Representative Chord Symbols

Dm		E♭	
D♭/A♭		Dmaj7	
G6/D		F♯dim7	
F♯°7		F♯7	
C7sus		Dm(♯7)	
B7-9		Gmaj7+9	
B+		B7(-9)	
B♭°		B♭ø7	
C△		A♭maj7 $^{+9}_{\flat5}$	
D7 $\binom{\flat5}{\flat9}$		NC or N.C.	
G7(B bass)		Tacet	

23.1.1. Letters and Numbers

All letters and numbers are transcribed in uncontracted braille according to the literary code, except that the sign ⠨⠼⠷ represents the italic *7* for a specialized seventh chord. Grade 1 indicators are not employed. Numeric indicators are used. Periods are omitted. Capitalization follows the print, but passage capitalization is never used.

23.1.2. Characters That Are Not Alphanumeric

The braille music symbols for accidentals are used where the print symbols appear. Table 23 contains most of the other characters that are found in chord symbols. Some print symbols, such as the small circle (diminished) and small circle with a line through it (half-diminished), have standard meanings. The meanings of some other signs are not standardized. Those meanings are usually explained in accompanying text, which must, of course, be included in the transcription. The transcriber may have to devise appropriate braille signs to represent characters that are not included in this table, defining them in a transcriber's note.

23.1.3. Slash Notation Substituted for Written-Out Bass Note

When a bass note has been written out, usually enclosed between parentheses, as part of a chord symbol, it is shown in braille as a slash followed by the name of the note.

23.2. Indications That Are Not Chord Symbols

The indications ⠠⠠⠝⠉ for "NC" or "N.C.," representing "no chord," and ⠠⠞⠁⠉⠑⠞ for "Tacet," not being actual chord symbols, are preceded and followed by spaces. Any periods that appear in such indications are omitted in braille.

23.3. Chord Symbols in Various Formats

Instructions for transcribing chord symbols with single-staff music without lyrics are given in Sec. 27. Instructions for single-staff music with lyrics are given in Sec. 36. Instructions for music in instrumental bar-over-bar formats are given in Pars. 29.17–29.17.1.

PART II. INSTRUMENTAL MUSIC

24. INSTRUMENTAL SOLOS AND ENSEMBLE PARTS

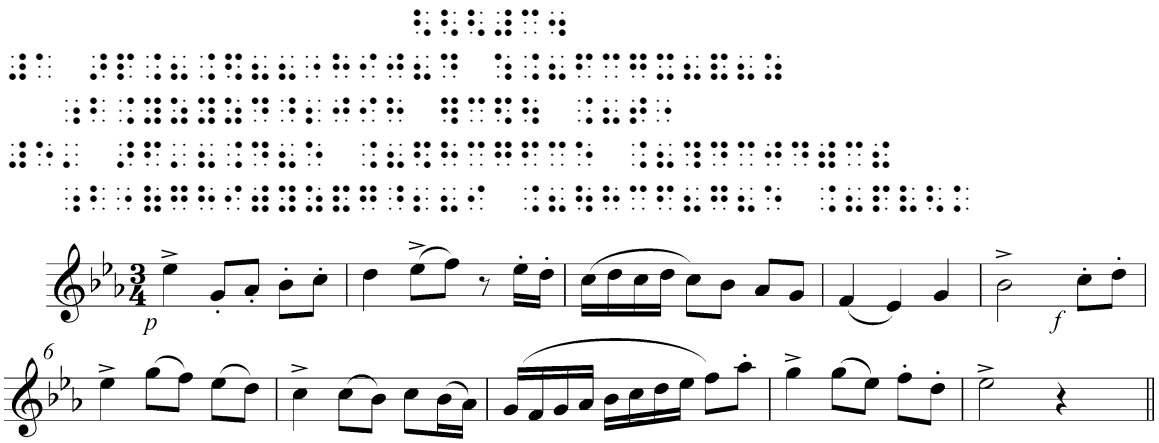
24.1. Single-Line Format

Music that consists of a single part, such as an instrumental solo or the part for a participant in an ensemble, is presented in single-line format. The transcriber divides the music into appropriate segments, based on the structure and phrasing of the composition. A typical segment consists of two to four lines of braille. The transcriber has great latitude in determining the segments. The objective is for each segment to be easily memorized by the expected reader. If measure numbers given in the print seem to have been located at musically significant points, segments should be started at those points. If measure numbers appear to be located without reference to the phraseology, for instance at the beginning of each staff of the score, it is only necessary to give the correct measure number at the beginning of each braille segment.

24.1.1. Format of Segments

Each segment is introduced at the margin by the number of its first measure. If the segment begins with a partial measure, the number is followed by dot 3. When the first measure of the movement is incomplete, it is assigned the number zero. The music follows on the same line after a single space. Succeeding lines of braille in the segment are indented to the third cell. Example 24.1.1-1 shows typical segments of average complexity. (See Pars. 22.3–22.3.9 regarding placement of words and abbreviations of expression in single-line format.)

Example 24.1.1-1.



24.2. Placing Rehearsal Reference Marks

If a rehearsal reference mark appears in the print, a new segment must be introduced precisely where it occurs. If the rehearsal reference is an actual measure number, it is not necessary to duplicate it, as the number will appear at the margin of the new segment. A rehearsal marking that is either a letter or a number that is not an actual measure number must be given between word signs at the margin in a separate line above the first line of the segment. Rehearsal letters are the exception to the rule that capitalization is omitted in word-sign expressions.

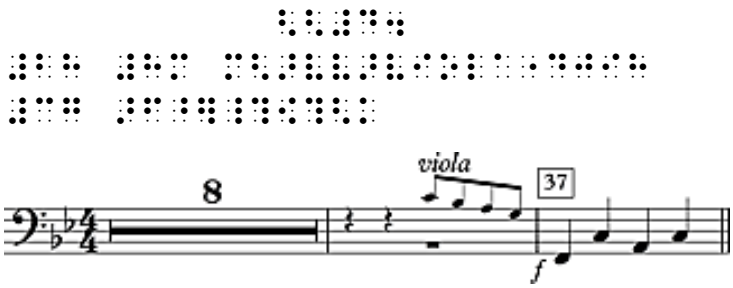
24.3. Markings Extracted from a Score

When the transcription is extracted from a score in which the solo or individual part has been printed as part of a multi-staff score, the transcriber must take care to include any markings that may appear in the accompaniment or other places in the score when they apply to the music of the part being transcribed.

24.4. Parts with Cues

In individual ensemble parts short cues of three or four bars may be written in where there are long rests. Such cues may be brailled as in-accords after the measure rests representing the solo part. Only notes, rests, ties, and fermatas are included in the cued part.

Example 24.4-1.



24.5. Parts Printed Together in a Staff

In orchestral or other ensemble music, two similar parts, for instance oboes 1 and 2, are often printed in a single staff. If the two (or more) parts are in unison except for a few short passages, it is permissible to braille them in a single transcription, showing the places where they differ as in-accords. If the parts are independent for any considerable portion of the score, each part should be transcribed separately. The parts, intended for separate musicians, should never be given in braille as intervals.

25. BOWED STRING INSTRUMENTS
(Table 24)

25.1. General Notation

Music for a bowed string instrument is transcribed in single-line format. Intervals and in-accords are read downward in music for violin and viola. They are read upward in music for cello and bass, without regard to the clefs employed in print.

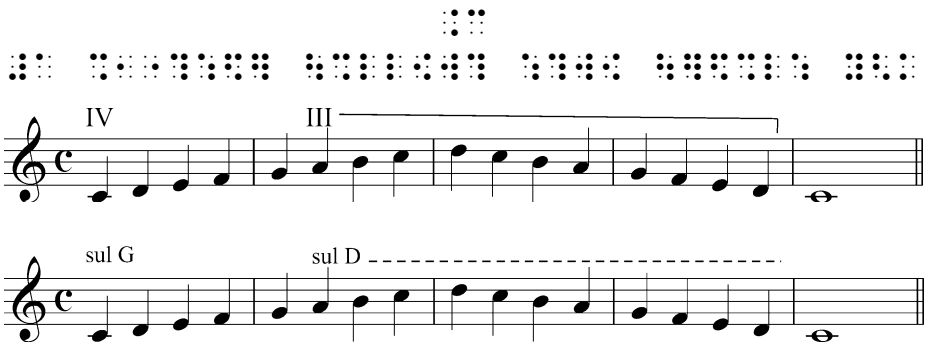
25.2. Interpreting Print Roman Numerals

Roman numerals may appear above or below the notes to indicate either the number of the string on which to play or to indicate the hand position. Roman numerals are not used for both purposes in the same score. It is necessary to ascertain which function they have in a given score because in neither case will they be transcribed as roman numerals. A transcriber who is not knowledgeable about string instruments must seek advice from a performer or a reference.

25.2.1. String Numbers

The signs indicating the numbers of the strings are placed before notes and intervals, and before such initial signs as opening bracket slurs, ornaments, nuances, accidentals, and octaves. No special octave mark is required. Lines of continuation are shown by using the principle of doubling, only the second half of the sign being written twice. When string signs are indicated with a combination of numerals or letters and words such as “string,” “corda,” or “sul G,” the braille string signs should be substituted except in facsimile transcriptions. (The numbering of the strings varies in different countries; in the present document they are numbered from the highest to the lowest.) The two print instances shown in Example 25.2.1-1 have the same meaning and are transcribed identically.

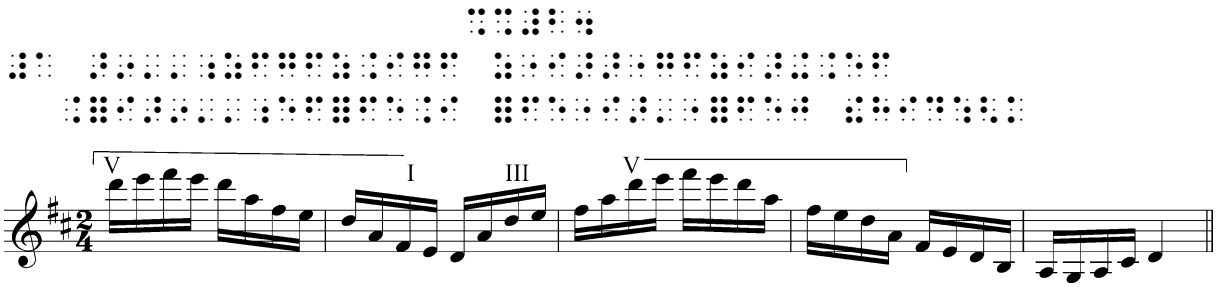
Example 25.2.1-1.



25.2.2. Positions

The signs for the various positions are placed before the notes and before such initial signs as nuances. The note requires a special octave mark. A line of continuation following a position sign is shown by appending two successive dot 3s (or two successive dots 36 if another line of continuation is already in effect) to the sign. The end of the continuation is shown by inserting the termination sign ⠒ (or ⠶ for a second line of continuation) following the last affected note. The next note requires a special octave mark. The end of a line of continuation is not shown when a fresh position sign is marked.

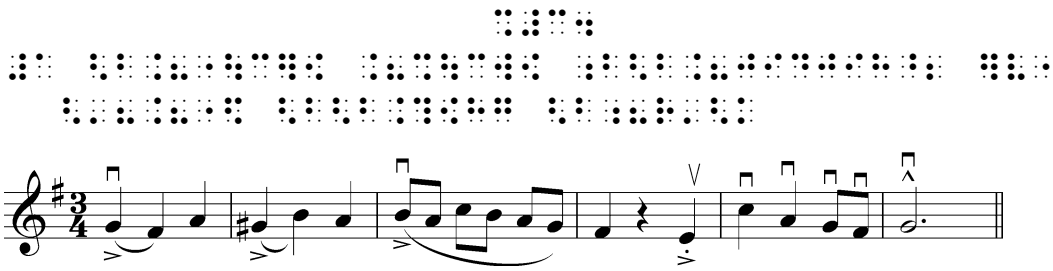
Example 25.2.2-1.



25.3. Bowing Marks

A bowing sign should be placed as near to the note as possible and should not be separated from it except by the signs for ornaments, nuances, accidentals, and octaves. An opening bracket slur should precede the bowing sign. The note does not require a special octave mark. A bowing sign may be doubled if it applies to four or more successive notes; the entire two-cell sign must be restated.

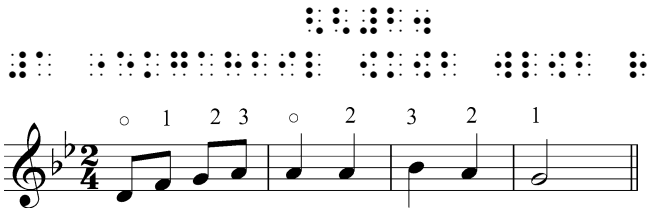
Example 25.3-1.



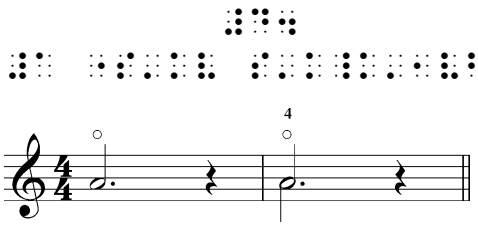
25.4. Fingerings

Fingerings in string music are brailled the same way as they are in keyboard music. (See Sec. 15.) The meanings of the markings, however, are not identical. String players count the index finger as 1 and the little finger as 4. The sign for open string ⠸ is placed immediately after the note, as if it were a fingering. If the note is to be played on two strings, the stopped string is represented by a stem sign. The thumb position, shown in print by a circle crossed by a vertical line, is indicated by the thumb sign ⠸⠸ following the note, as is any other fingering sign.

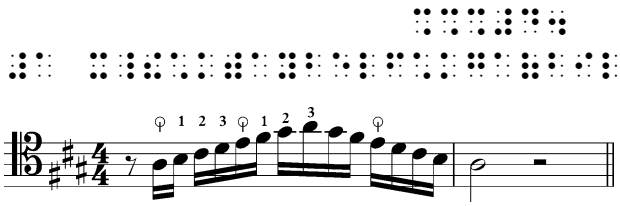
Example 25.4-1.



Example 25.4-2.



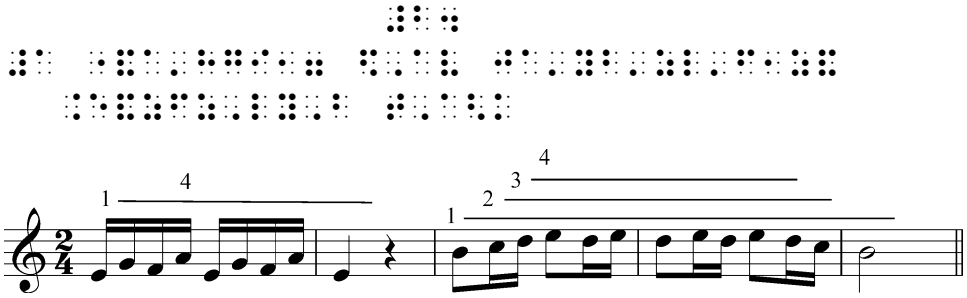
Example 25.4-3.



25.4.1. Lines of Continuation with Fingerings

Especially in instruction materials, lines of continuation may be shown with fingerings in string music. Such a line is shown by placing dot 3 after the finger sign for the first of the notes, and re-marking the finger, preceded by dot 6, after the last affected note.

Example 25.4.1-1.



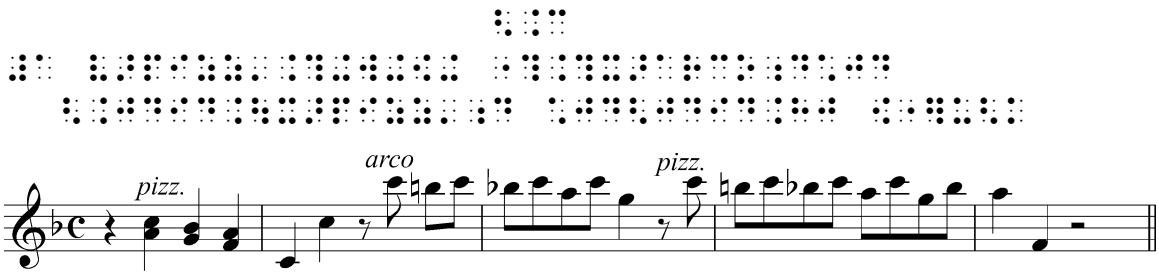
25.4.2. Alternative Fingerings

Since the signs used to show lines of continuation in string music are the same signs as are used to show alternative fingerings in keyboard music, alternative fingerings in string music may not be shown with this device. Alternative fingerings in string music must be shown either by employing in-accords or as a variant. (See Pars. 21.5.2 and 21.5.3.)

25.5. Arco and Pizzicato

Pizzicato for the right hand and arco are transcribed with word signs exactly as they stand in the print.

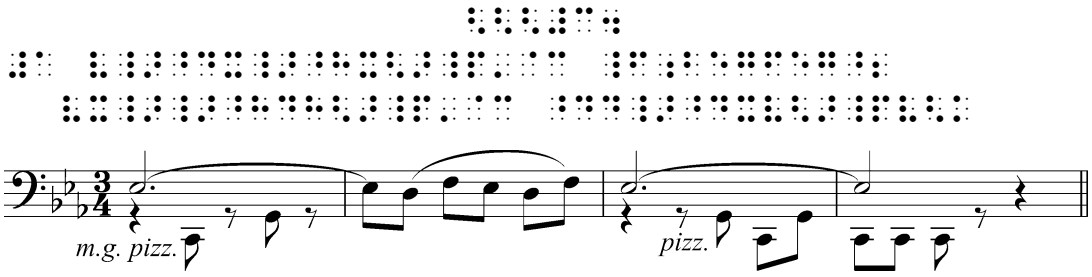
Example 25.5-1.



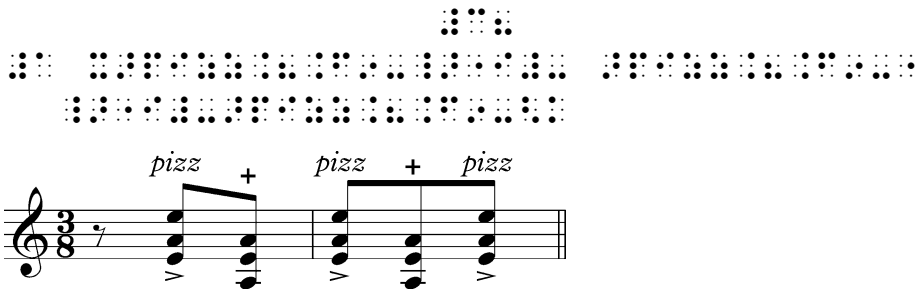
25.5.1. Left-hand Pizzicato

Pizzicato for the left hand is indicated by the sign ⠳ placed before each note so played. A dot 3 must follow this sign if the next sign contains dot 1, 2, or 3. The next note requires a special octave mark. This sign may be doubled in a passage of four or more notes. The technique is frequently indicated in print by a cross above or below the note. In braille, the print "pizz.," and such indications as "m.g." or "LH," are omitted from the left-hand pizzicato notes or chords except in a facsimile transcription.

Example 25.5.1-1.



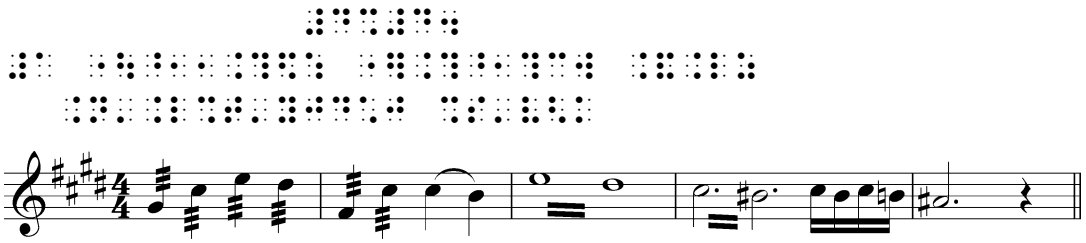
Example 25.5.1-2.



25.6. Tremolo

Repeated-note and alternating-note tremolo are represented by their respective signs in Table 14. (See also Sec. 14.)

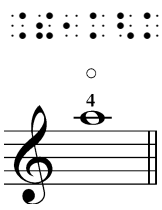
Example 25.6-1.



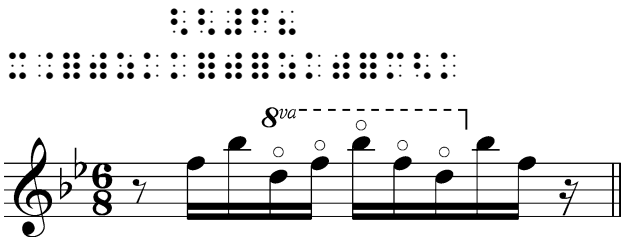
25.7. Natural Harmonics

Natural harmonics may be notated in print in either of two ways. Usually a small circle, the same symbol as that for an open string, may be shown above a normal round-shaped note with or without a fingering numeral. Sometimes the note to be played as a natural harmonic is diamond shaped, with or without a small circle or fingering. In either case, the braille sign indicating the small circle, the same sign as that for an open string, is placed immediately after the note or interval, or after its fingering. If the note is diamond-shaped, the sign for a diamond-shaped note head ⠈⠩ is placed before the note, and this less-common manner of showing natural harmonics should be explained in a transcriber's note. The sign for natural harmonics (and the diamond-shape indicator if employed) may be doubled for a series of four or more consecutive natural harmonics. Two natural harmonics may be written as a chord, employing interval signs.

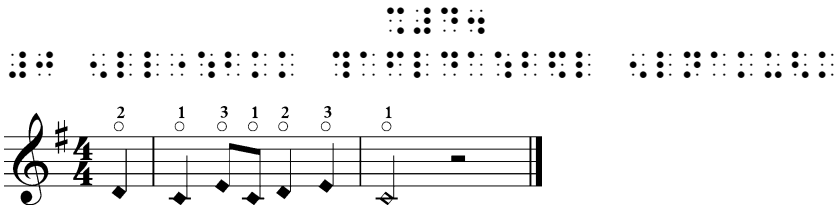
Example 25.7-1.



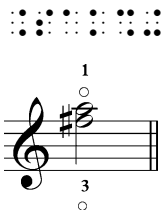
Example 25.7-2.



Example 25.7-3.



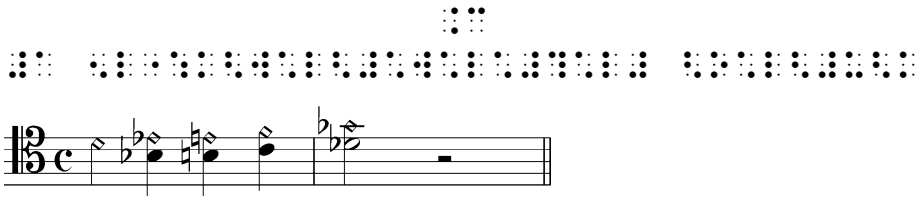
Example 25.7-4.



25.8. Artificial Harmonics

The sign for an artificial harmonic ⠒ is placed before the note or interval, and may only be separated from it by an octave sign or accidental. It may not be doubled. In braille, the presence of the artificial harmonic marking makes the diamond-shape indicator unnecessary for the upper note.

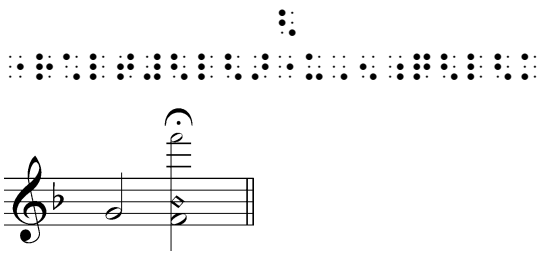
Example 25.8-1.



25.8.1. Resultants Shown with Artificial Harmonics

When resultants are indicated they are printed as small notes, often shown in parentheses. In the braille they must be shown as in-accords, using the small-note indication, but omitting the parentheses except in a facsimile transcription. If two or more resultants are written as a chord, they may be brailled as a chord.

Example 25.8.1-1.



26.
FRETTED PLUCKED STRING INSTRUMENTS
(Table 24)

26.1. Various Print Notation Systems

Transcribing music for fretted plucked instruments is complicated by the fact that there are many very different instruments associated with various geographical and historical sources. There are at least four print systems of notation for such instruments in current usage. Staff notation (discussed in Pars. 26.2–26.12) is the system most likely to be encountered by the transcriber. The system of chord symbols, or "short-form scoring" (discussed in Secs. 23 and 27), is frequently encountered in popular and folk music. The system of fret chord diagrams, or "picture notation," (See Pars. 26.13–26.13.4) may be found along with chord symbols. Tablature, a notation that is not associated with staff notation, cannot be represented in braille. (See Par. 26.14 regarding TAB, a related modern system for guitar or ukulele.) The application of these systems varies among countries and among publishers. The transcriber must have special knowledge of the technique of the particular instrument and the needs of the performer before undertaking such work. The braille schemes here set forth can, therefore, only be considered generalizations. The transcriber must make necessary adjustments, with suitable explanations in the braille transcription. Instruction materials for these instruments must be furnished with complete descriptions of the braille notation used, especially when the print varies from typical staff notation.

26.2. Interpretation of Staff Notation

In general, music for a plucked instrument is written on a staff with treble clef and is brailled in single-line format. It often appears indistinguishable from that for any other single-line instrument, especially a bowed-string. It may appear as single notes, chords, two- or three-voiced polyphony, or any sequence or combination of those textures. While music for a variety of instruments may be encountered (e.g., guitars, mandolins, banjos, and ukuleles), most of the following rules and examples

represent music for the classical guitar. Music for classical guitar is notated an octave higher than it is to sound. It is brailled as it is notated, without any explanation. Intervals and in-accords are read downward. Correlatively, when numbers are used to identify the strings of the instrument, they are usually given from the highest-pitched to the lowest.

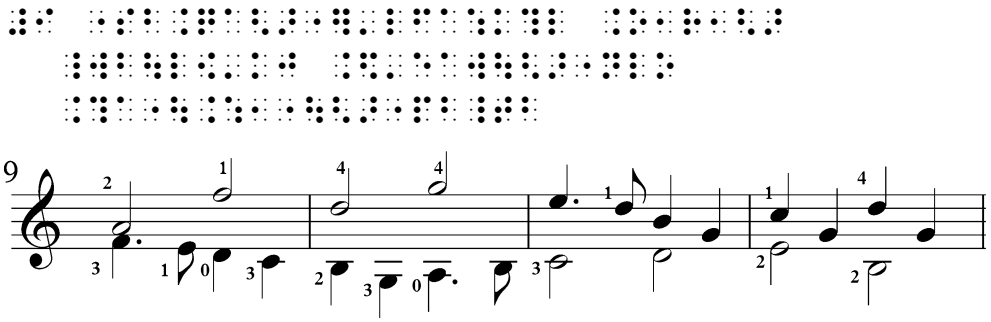
26.3. Strokes of a Plectrum

For instruments that are played with plectra, the markings for upward and downward plectrum strokes are treated in braille just as are up-bow and down-bow markings for bowed instruments. (See Par. 25.3.)

26.4. Left-Hand Fingering

Left-hand fingerings, showing the stopping of the strings to determine pitches, are represented in print by arabic numerals. The fingering signs, like those for bowed instruments, refer to the index finger as 1, and the "little finger" as 4, the open string being shown in braille by dots 13. The fingering sign follows the note or interval.

Example 26.4-1.

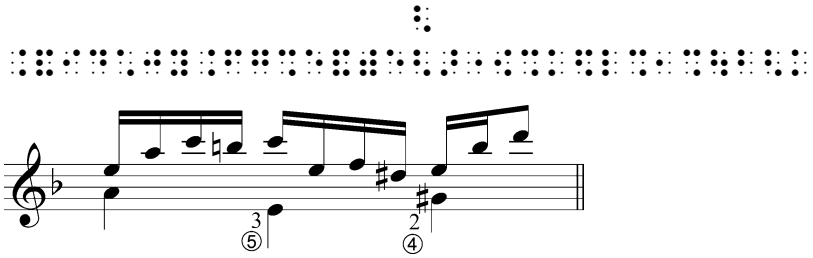


26.5. String Signs

In print, the numbers representing the strings are usually enclosed in small circles. The two-cell braille string sign precedes the note and its octave sign, accidental, nuance, and a triplet or other grouping sign, but follows an opening bracket slur, word-sign expression, or a position sign. The note following a string sign does not require a special octave mark. The strings are occasionally designated in print by their note names. In braille, the number designations should be substituted. In a facsimile

transcription the substitution must be explained in a transcriber's note. (Note that the place of a string sign for a plucked instrument is different in the order of signs from that for a bowed instrument.)

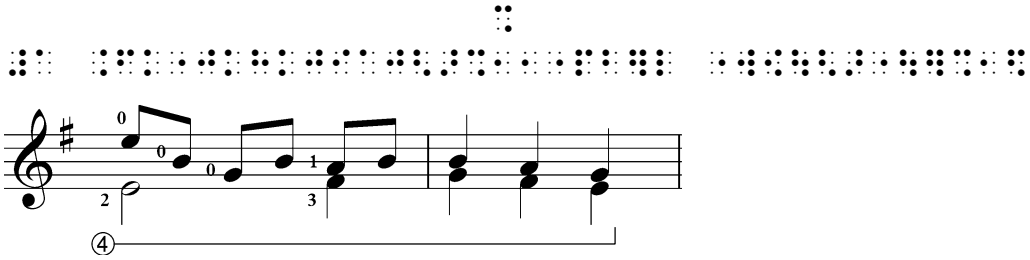
Example 26.5-1.



26.5.1. Doubling String Signs

A string sign may be doubled if a line of continuation shows the marking to include four or more notes. Only the second half of the sign is written twice. The doubling is terminated by brailling the two-cell sign preceding the last of the included notes. If a line of continuation extends the marking to include only two or three notes, the string sign must be restated before each of the notes.

Example 26.5.1-1.

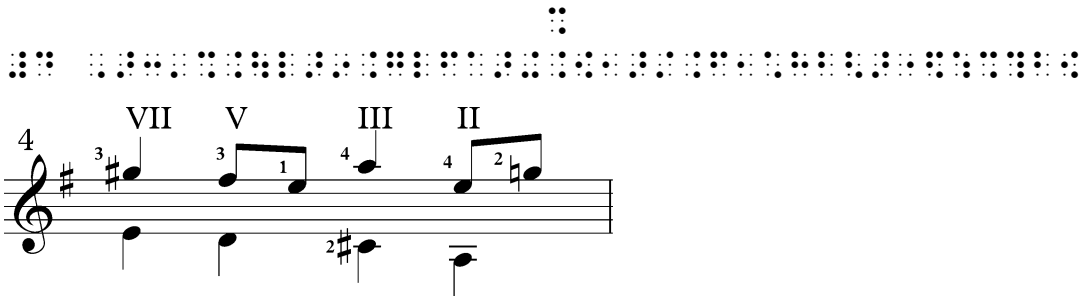


26.6. Position Signs

Positions of the hand along the strings, sometimes called frets or fret positions, are given in print by roman numerals, or occasionally by arabic numerals. Twelve positions are possible on a classical guitar. The first cell of a position sign is the same symbol as the word sign; like a word-sign expression, the following note requires an octave mark, and the position sign must be followed by dot 3 if the succeeding cell contains dot 1, 2, or 3. The sign for seventh position includes a leading dot 6 to distinguish it from the sign for termination of a hairpin crescendo. When a measure or part of a measure containing position signs is

given in in-accords, the position signs are brailled only in the first in-accord part, even if they appear before rests.

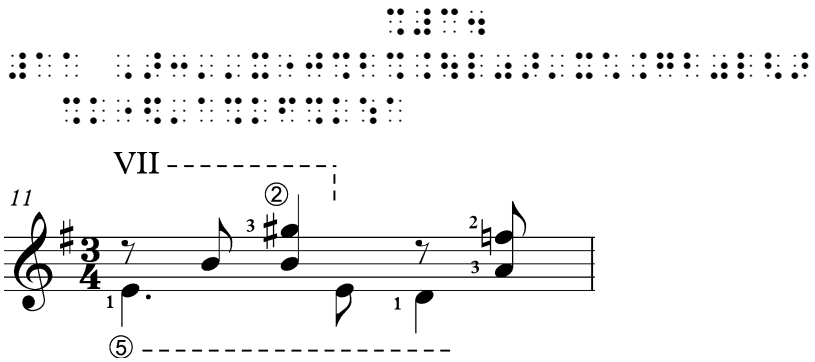
Example 26.6-1.



26.6.1. Position Signs and String Signs Together

Position signs and string signs often appear together. The position sign is brailled before the string sign. A line of continuation for a position sign is indicated in braille by two dot 3s immediately following the position sign before the first of the included notes, and ended by the termination sign ⠒⠒ after the last of the notes. If a new position indication immediately follows the continuation, the termination is not necessary. (Note that treatment of lines of continuation is not the same for string signs and position signs.)

Example 26.6.1-1.

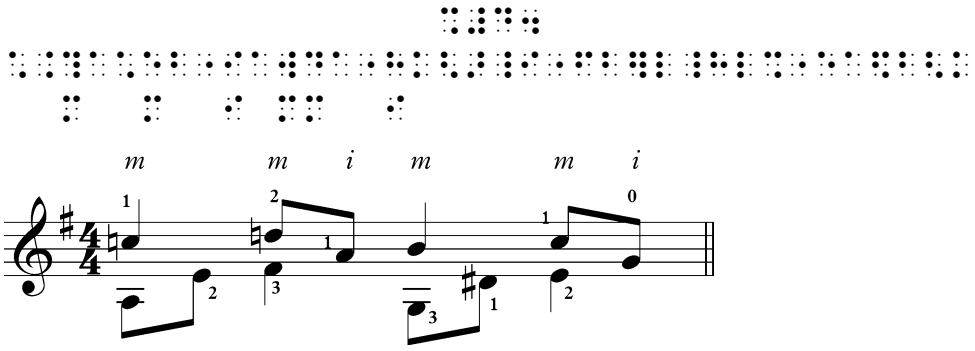


26.7. Right-Hand Fingering

When fingering is shown for plucking the strings with the right hand, the braille format is expanded to a two-line parallel, and the fingering is placed in the second of the lines, aligned with the associated notes or intervals in the music notation above. Introduction of this line does not constitute a format other than single-line; it is considered a variant of the format. The letters *p*, *i*, *m*, and *a*, representing the thumb and first three fingers, must

be aligned directly beneath the notes or intervals, not with any modifiers preceding or following the notes. Guide dots are not used when the fingerings are widely spaced. If notations other than these letters have been used in print, these letters should be substituted in the braille. The letter *c* or the abbreviation *ch* may rarely be encountered; the *c* is transcribed as is; the sign ⠸⠉ is used to represent the *ch* abbreviation. The line of fingerings is not introduced if no right-hand fingerings are given for any of the notes or intervals included in that line of music. As a matter of clarity, when some music lines of a passage require fingerings and others do not, it is advisable to start a new segment after each line that includes fingerings. All added music lines within a segment begin in cell 3.

Example 26.7-1.

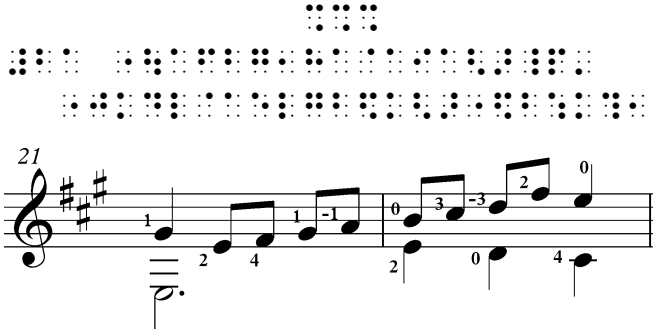


Example 26.7-2.

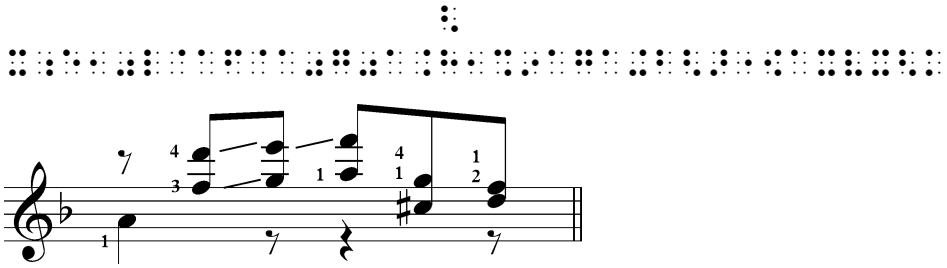
26.8. Shift Indications

A shift or glide mark, similar to the indication of portamento or glissando in vocal or other instrumental music, may appear in guitar music between two successive written notes in the same voice, between a written note in one chord and an interval in another chord, between intervals in successive chords, or between disjunct notes in the same voice. When a shift line appears between two successive written notes the simple portamento mark ⠸⠸ is used in braille. If the written note and an interval of a chord are both marked with shift lines, only one sign, placed after the interval, is necessary in the transcription. If the written note is marked with a shift line but the interval is not, the mark follows the written note.

Example 26.8-1.



Example 26.8-2.



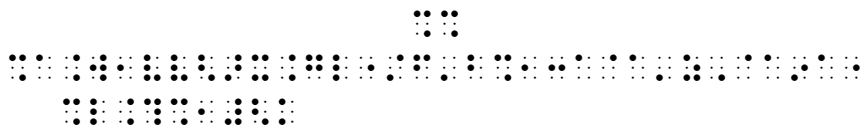
26.8.1. Opening and Closing Shift Marks

When a shift line extends from the written note of one chord to an interval in the following chord (or vice versa), or when the line connects intervals in two successive chords, opening ⠸⠸⠲ and closing ⠲⠸⠸ shift signs are used. The opening shift sign follows the first of the notes or intervals and the closing sign precedes the second, after the note or higher interval if the "target" of the

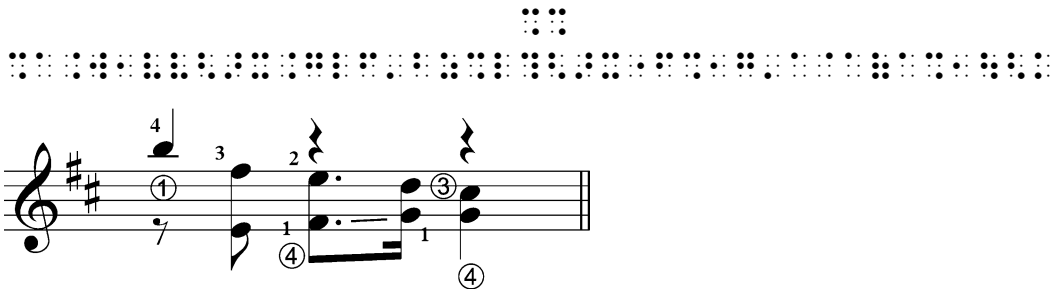
shift is an interval. Solution (a) of Example 26.8.1-1 illustrates this procedure. Solution (b) is an equally correct and possibly preferable presentation of the same measure, employing in-accords rather than intervals. When a shift line appears between notes that are not adjacent within one voice, opening and closing signs are necessary.

Example 26.8.1-1.

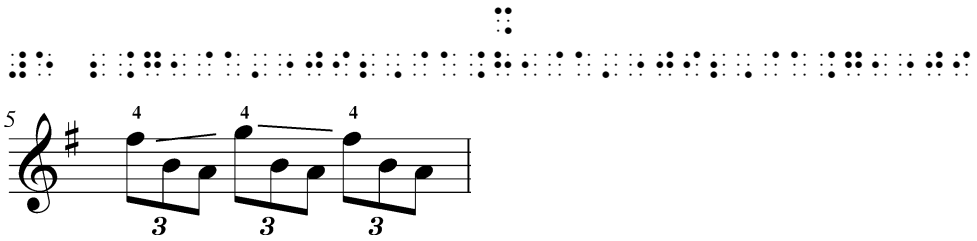
(a) Opening and closing shift signs



(b) In-accords



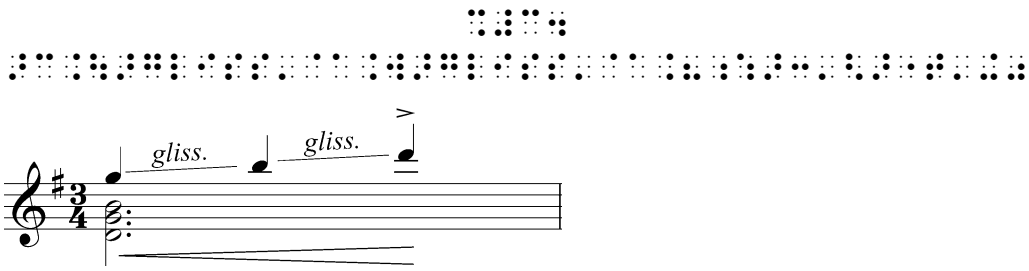
Example 26.8.1-2.



26.8.2. Glissando

A shift line accompanied in print by the word glissando or any abbreviation of the word is brailled as a simple shift, with the word-sign expression ⠐⠛⠇ inserted between the note and the shift sign. This abbreviation is used regardless of how the expression is given in the print, unless the transcription is facsimile. The note following the expression and shift sign requires an octave mark.

Example 26.8.2-1.



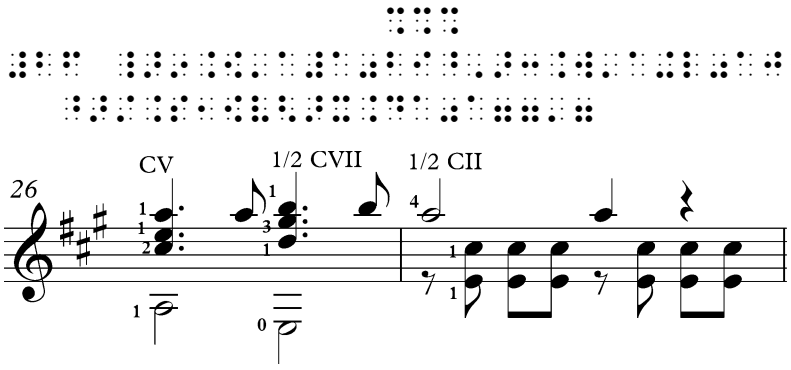
26.9. Barré

In performance, a barré may extend across all of the strings (called a full or grande barré) or it may include only some of the strings (called a partial barré). A barré may be shown in either of two ways in staff notation, with letters above the staff or with vertical brackets in the staff. A capital letter, usually *C* or *B* alone indicates a full barré; a fraction along with the letter or a diagonal slash through the letter indicates a partial barré. A vertical bracket that precedes the note or chord does not indicate whether the barré is full or partial. In either case, the barré indication is usually given in conjunction with a position sign.

26.9.1. Barré Indicated by Letters and/or Fractions

When a barré is indicated in print with letters and/or fractions, the letters or fractions are not given in the braille, except in the case of a facsimile transcription. Instead, the sign for full barré ⠒ or for partial barré ⠂ immediately precedes the position sign.

Example 26.9.1-1.

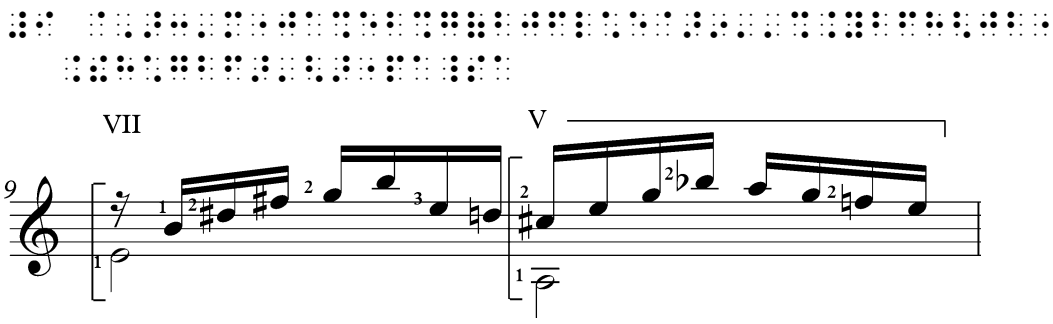


Example 26.9.1-2.

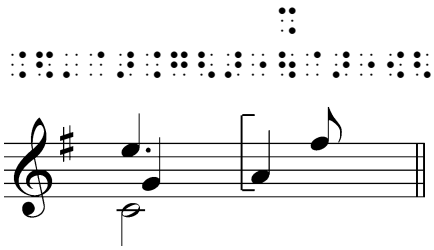
26.9.2. Barré Indicated by Bracket

When the barré is indicated by a bracket, dot 4 is placed before the position sign. If no position sign has been given with a bracket barré sign in print, the dot 4 bracket sign is followed by the position sign ⠸⠇ and no number is required.

Example 26.9.2-1.



Example 26.9.2-2.



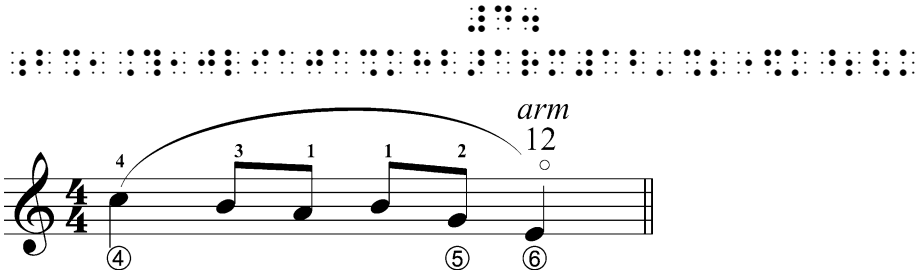
26.9.3. Barré and Vertical Bracket Printed Together

If a full or partial barré position and a vertical bracket appear together in print, the bracket barré is omitted in braille unless the transcription is facsimile.

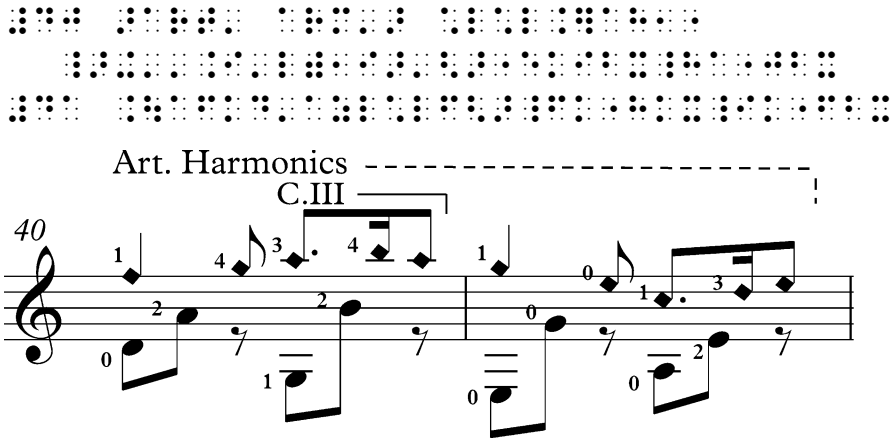
26.10. Harmonics

Natural and artificial harmonics are brailled according to the signs in Table 24 and the directions given in Pars. 25.7–25.8.1. The print shape determines the sign to be used in braille. The sign for an artificial harmonic is used only when the note is diamond-shaped, and the natural harmonic only when there is a circle over the note. Unlike its use in music for bowed instruments, the artificial harmonic sign may be doubled by restating the full two-cell sign when there are four or more successive diamond-shaped notes. Wherever the word "harmonic(s)" or any abbreviation for it occurs in staff notation, it is shown by the word-sign expression ⠒⠓⠑⠗⠍⠕⠝⠊⠉ in braille. If the print indication includes a number, the number is included in the expression, before the terminating dot 3. In a facsimile transcription the word or abbreviation must be brailled as it appears in the print. If the longer expression "artificial harmonic" or any abbreviation of it occurs in the print, the word-sign expression ⠒⠓⠑⠗⠍⠕⠝⠊⠉ ⠒⠓⠑⠗⠍⠕⠝⠊⠉ is inserted in the braille, except in a facsimile transcription, where it must be brailled as it appears in the print.

Example 26.10-1.



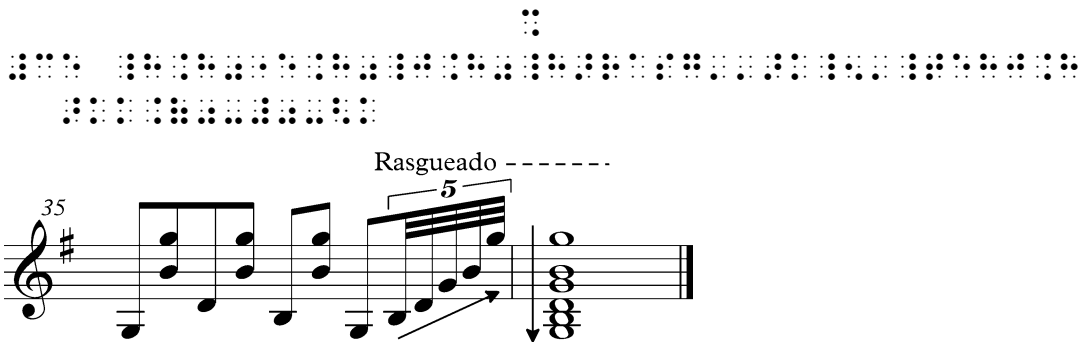
Example 26.10-2.



26.11. Arpeggio and Rasgueado

An arpeggio, either upward or downward, is indicated by the appropriate sign from Table 22(A). If rasgueado (a technique for the rapid strumming of a chord) is indicated in print, the word-sign expression ⠠⠗⠁⠎⠛ is inserted in braille before the arpeggio sign, regardless of how the expression is given in the print. In a facsimile transcription the expression must be brailled exactly as it appears in the print.

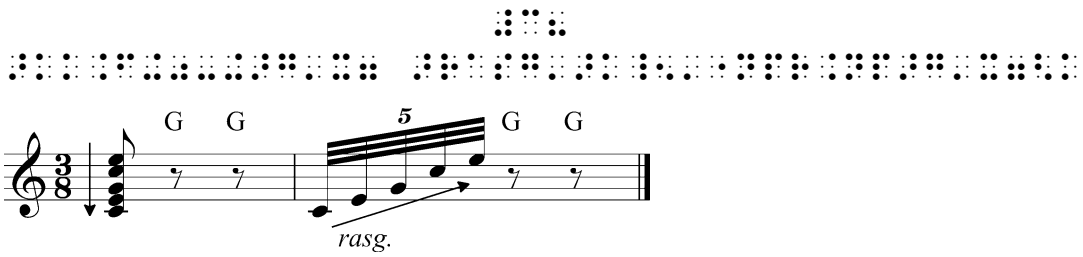
Example 26.11-1.



26.12. Golpe (Knock)

When golpe (knock) is indicated, the word or abbreviation is used, as it appears in print. When it is executed on a rest, the word or abbreviation is placed before the rest. Otherwise, braille follows print regarding placement.

Example 26.12-1.



26.13. Interpretation of Chord Diagrams

Fretboard chord diagrams, or "picture notation," consists of diagrams of the fingerboard of the instrument with vertical lines for the strings and horizontal lines crossing them to indicate the frets (the top line indicating the nut is generally a heavy line, or a double line). The first line below the nut represents the first fret, the second line, the second fret, etc. (unless the print is specifically marked otherwise). Strings are read and brailled from right to left, with the "first" string being the one farthest to the right. Black dots or numbered circles are placed on the string lines just above the fret lines to show the positions of the fingers. Numbers for the fingering are shown beside the black dots, above the diagram, or inside the circles. The circle indicating an open string is printed above the string at the top of the diagram.

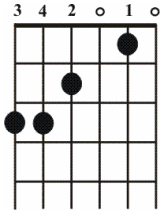
26.13.1. Braille Display of Chord Diagrams

The braille equivalent of a chord diagram is achieved by combining the string and finger signs in Table 24 with the fret and barré signs. Unplayed strings are not included in the transcription. Example 26.13.1-1 shows a C major chord for guitar written (a) in ordinary staff and braille notation, and (b) in a chord diagram. Examples 26.13.1-2 and 26.13.1-3 show particular voicings of a D minor chord and an E minor chord, respectively.

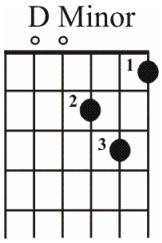
Example 26.13.1-1.

(a) Staff notation

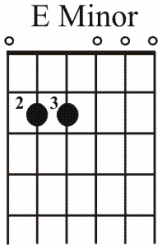
(b) Chord diagram



Example 26.13.1-2.



Example 26.13.1-3.

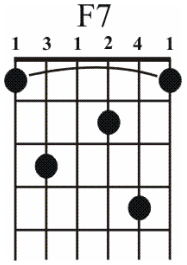


26.13.2. Barré in Chord Diagram

A barré (bar) is shown in a chord diagram by a line across the strings connecting the dots located on the same fret, with the same fingering. If six strings are fretted with the same finger (see Example 26.13.2-1), a grande barré is indicated; if less than six (see Example 26.13.2-2), a partial barré. A barré sign is brailled only once, before the fret sign for the highest string covered by the barré. The remaining strings included in the barré should show only the string and fret signs. If a chord contains more than one partial barré, the fingering is repeated with each affected fret. Other fingered strings above the barré are brailled as usual.

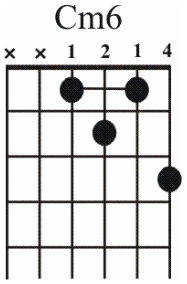
Example 26.13.2-1.

⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠



Example 26.13.2-2.

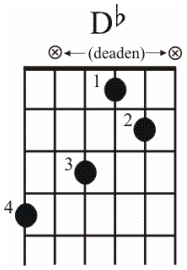
⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠ ⠠⠠⠠⠠



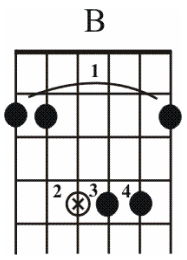
26.13.3. Interpreting a Print “x”

The meaning of a small x, printed above or on a string, varies according to the explanation given by each individual publisher. Where it represents a "mute" or "damp," as in Example 26.13.3-1, a dot 3 is used to represent it in braille. The mute sign is placed immediately following the affected string or fret (according to the position of the x in the print). Where it represents an optional note in a chord, as in Example 26.13.3-2, the notation for the string marked with the x is enclosed within music parentheses. Where an x represents an unplayed string, as in Examples 26.13.3-3 and 26.13.2-2, the string is not included in the transcription.

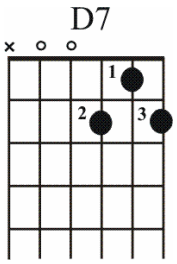
Example 26.13.3-1.



Example 26.13.3-2.



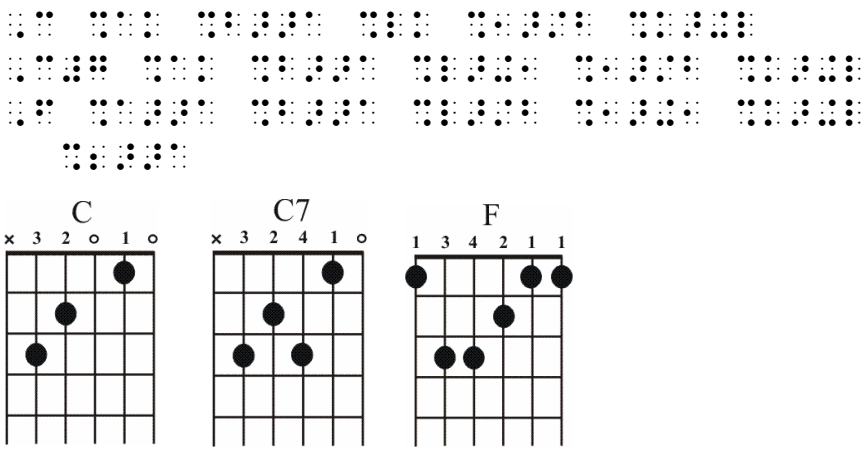
Example 26.13.3-3.



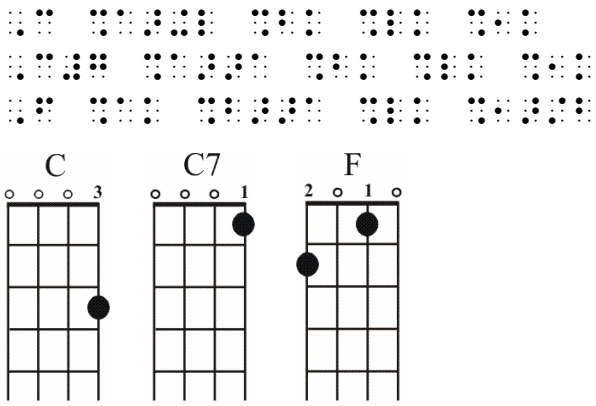
26.13.4. List of Chord Diagrams

Chord diagrams are obviously impractical for use in conjunction with normal braille transcription from staff notation. Consequently, they are omitted when they are associated with chord symbol notation, as they nearly always are. (See Sec. 23.) However, a list of chords that are employed in a particular song or other piece is often printed at the commencement of the score. Such a list should be included in the transcription. Example 26.13.4-1 is a list from a song that includes chord diagrams for guitar. Example 26.13.4-2 is a list of chords from a song that includes chord diagrams for ukulele.

Example 26.13.4-1.



Example 26.13.4-2.



26.14. TAB Notation

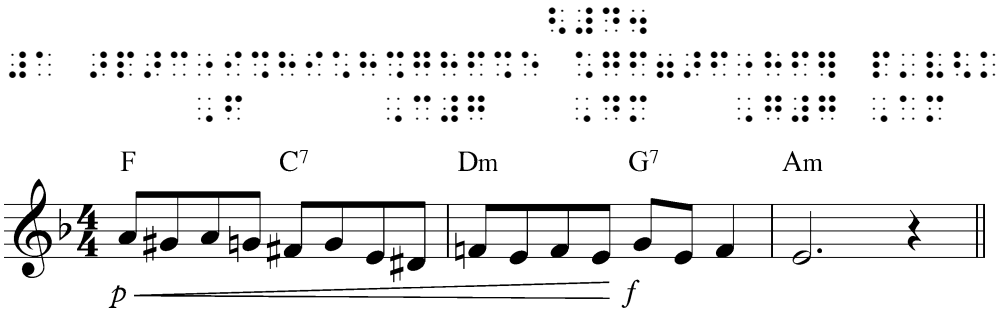
Music for guitar or ukulele is frequently printed in a system called TAB (a shortening of the word "tablature"). This notation cannot be directly represented in music braille. If a transcription is required, the TAB must first be translated accurately and completely into staff notation by a qualified reader of TAB.

27. INSTRUMENTAL LEAD SHEETS (Table 23)

27.1. Aligning Chord Symbols below Notes and Rests

When chord symbols appear in the print with a single line of music without lyrics (commonly called a lead sheet), a two-line parallel is used, and the chord symbols are brailled in a line below the music line. This procedure is not considered a new format; it is a variant of single-line format. The initial capital sign of each chord symbol is placed below the first sign of the note or rest with which it coincides. If the sign immediately preceding the note is an octave mark, an accidental, or a nuance, the capital sign is placed under that sign; if the note is not modified, the capital sign is placed beneath the note name. Every two-line parallel must begin a new segment, with the appropriate measure number at the margin.

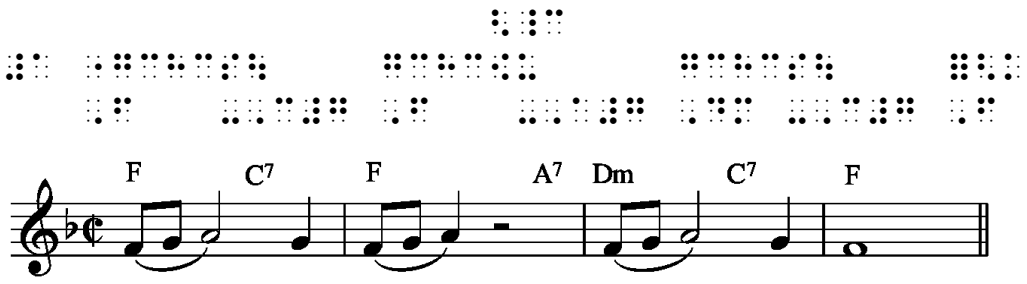
Example 27.1-1.



27.1.1. Chord Symbol Positioned after the Beginning of a Note

When a chord symbol is positioned in print so that it is clear that the chord is to be sounded after the associated note or rest has been initiated, a hyphen sign (dots 36) is placed before the initial capital sign of the symbol, and the hyphen is placed below the first sign of the note or rest.

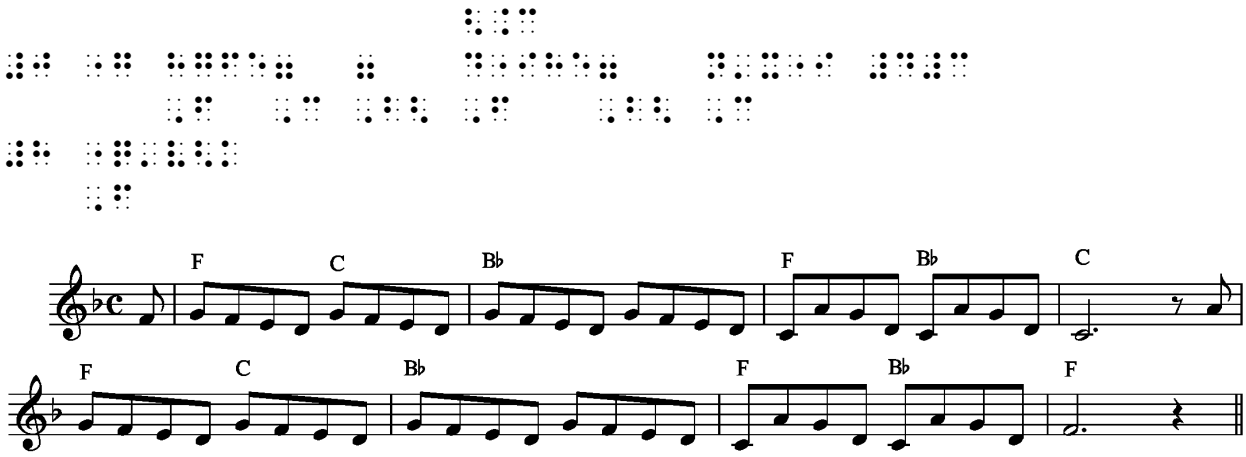
Example 27.1.1-1.



27.1.2. Braille Repeats with Chord Symbols

Braille measure and part-measure repeats are not affected by chord symbols unless the rhythmic positions of the symbols would be made unclear. The repeat device does not carry the chord symbol with it. A chord indicated by a symbol is assumed to be in effect until it is cancelled by a new symbol. For instance, if a chord symbol is introduced in a measure and the music of the following measure is a repetition but the symbol is not restated, the measure repeat may be used. Likewise, if a musical pattern is repeated with a different associated chord symbol, the braille measure or part-measure repeat may be employed, with the chord symbol aligned below the repeat mark. Numeral repeats, however, do retain associated chord symbols.

Example 27.1.2-1.



27.2. Separating Measures in Both Lines

Chord symbols of successive measures must be separated by at least one blank space; there must be vertically aligned blank spaces in both lines of the parallel between successive measures.

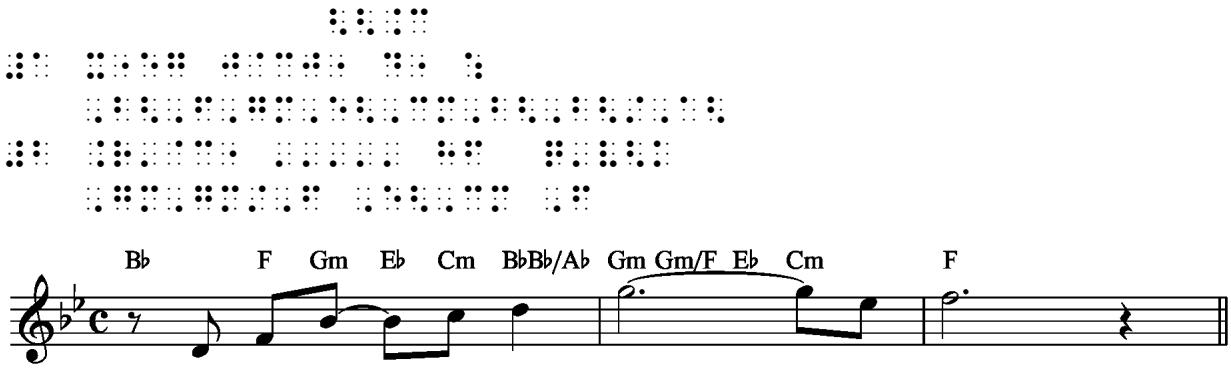
27.3. Spacing Chord Symbols within a Measure

Chord symbols within a measure may be brailled continuously when the lengths of the symbols and the associated music coincide. When two or more successive chord symbols are given with one note or rest, the symbols are brailled continuously. However, a chord symbol that contains two or more capital letters that are the names of notes must be followed by at least one space, before the first character of the following chord symbol. (See Example 27.4-1.)

27.4. Spaces in the Music Line

When the chord symbols associated with a note or rest occupy more space than the music that occurs before the next chord symbol, space must be left in the music line. If the gap in the music line is more than one cell and the gap is not at the end of the measure, a dot 5 music hyphen must occupy the first space. If the gap exceeds six blank cells, guide dots preceded and followed by blank cells are required. Guide dots should never be used in the line of chord symbols.

Example 27.4-1.

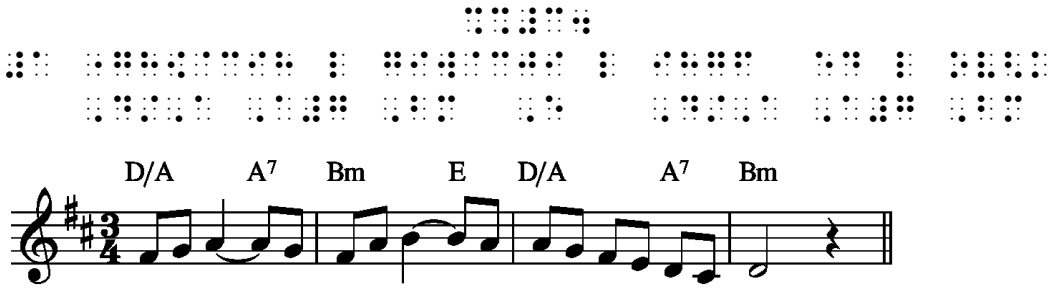


27.4.1. Alternative Procedure When Blank Cells Coincide

When blank spaces within a measure fall in the same cell in both lines of the parallel, an alternative procedure must be used, to avoid the appearance of the beginning of a new measure. In that case, the music hyphens are not employed, and in that music line, the bar line for unusual circumstances, dots 123 between blank cells, must be inserted to separate the measures. If such situations occur frequently, this procedure should be used

throughout the transcription rather than the procedure employing music hyphens. It is not desirable to alternate frequently between the two procedures.

Example 27.4.1-1.



27.5. Music Lines without Chord Symbols

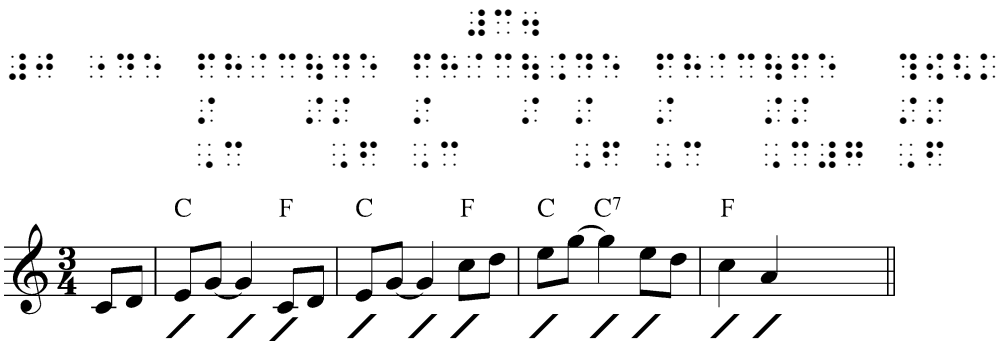
The two-line parallel is not necessary when a line of music has no associated chord symbols. If it is musically appropriate, such a music line may be treated as a run-over line, beginning in cell 3.

Example 27.5-1.

27.6. Strumming Signs

Oblique lines used to indicate rhythmic strumming are occasionally shown with a melody without words. Strumming signs are represented by dots 34 and are placed on a separate line directly below the notes to which they apply. If chord symbols also appear, they are placed on the bottom line of a three-line parallel, aligned with the strumming signs with which they are associated.

Example 27.6-1.



27.7. Guitar Chord Diagrams with Chord Symbols

Guitar chord diagrams are frequently printed along with chord symbols. The diagrams are not included in the braille. (See Par. 26.13.4 regarding lists of chord symbols and diagrams at the commencement of a score.)

28. INSTRUMENTAL BAR-OVER-BAR FORMAT

28.1. General Principles

Bar-over-bar format is used to display music printed in systems of two or more staves. The music for each measure is presented in a chart-like layout consisting of one line of braille for each hand or instrumental part. The first music elements of all of the parts in each measure are aligned vertically. There is generally no attempt to align the beats within the measure. (See Pars. 29.5, 30.3, and 30.4–30.4.2 regarding exceptions to this principle.) The group of lines is termed a parallel. Each line of the parallel must contain exactly the same amount of rhythmic value, beginning and ending at the same point. A parallel may contain a single measure, part of a measure, or more than one measure. A parallel must always be completed on the page on which it begins.

28.1.1. Dividing a Measure between Parallels

A measure may be started in one parallel and continued in the following one. The point at which the division occurs must be the same in all parts. The division is indicated at the end of each braille line by a music hyphen or a measure-division sign, whichever is appropriate. The rhythmic values of notes or rests of a measure may never be altered to accommodate division of the measure. The point of interruption should be made between beats or other natural division of the music. Good musical judgment must be exercised. It is often preferable not to divide a short measure merely to fill space if musical continuity would be sacrificed, but to carry the complete measure into the new parallel.

28.1.2. Run-Over Lines

When the amount of music in one line of a parallel that contains only one measure is significantly greater than the other(s), the parallel may be expanded. The longer line is divided into two or more successive lines. A run-over line is indented two spaces beyond the initial alignment of the other lines. It is not generally advisable to extend more than one line of a parallel.

28.1.3. Guide Dots

When alignment factors or differences in the lengths of parts result in an extended blank space at the beginning or end of a measure, a series of a minimum of five guide dots (dot 3s), separated from the music by a blank cell, replaces the space. Guide dots are intended to lead to something; they are not added to fill space at the end of a line.

28.2. Repeat Devices

Measure-number repeats are used liberally. A backward-numeral repeat may only be used when the original passage and its repetition occur in the same parallel. Part-measure repeats are used freely, except that a part-measure repeat may never be used as the continuation of a measure that is divided between lines or parallels. The braille da capo and dal segno devices may be employed for extensive repetitions when all details of the affected passages are identical.

28.3. Parallel Movement and Sequence Abbreviation

The parallel movement device (see Pars. 18.6–18.6.1 and 33.6) is used wherever it is appropriate. Sequence abbreviation (see Pars. 18.7–18.7.2) is normally reserved for technical studies and other exercise materials that are diatonic in nature. It should only be used where all parts are similarly sequenced.

28.4. Adjusting the Format for Various Media

Details of the format vary somewhat depending on whether the music is for a keyboard instrument or other instrument notated in a grand staff or for an ensemble of instruments. The following six sections describe and illustrate the differences.

29. KEYBOARD INSTRUMENTS (Table 25)

29.1. Print Staves vis-à-vis Braille Hand Parts

Music for piano, harpsichord, clavichord, or keyboard synthesizer is usually printed on a grand staff. The lower staff of the grand staff encompasses the left half of the range of the keyboard, and the upper staff encompasses the right half. The specific pitches of the lines and spaces are variable, and are designated by the clef signs. The result is that the lower staff usually contains the range of music to be played by the left hand and the upper staff that for the right hand. This division is not definitive; music for either hand may be notated in either staff. In braille, however, the music is presented in two successive lines of a parallel, the upper braille line containing the music for the right hand and the lower line the music for the left hand, regardless of its placement in the grand staff or the clef signs employed. (See Pars. 29.4–29.4.3 and 29.7 regarding exceptions to this arrangement.) Organ music is printed on a three-staff system. (See Pars. 29.12–29.16.1.)

29.2. The Hand Signs

The right-hand sign ⠸⠆ or the left-hand sign ⠸⠒ is placed immediately before the first sign of the passage to which it applies. The note following one of these signs must have a special octave mark. When a hand sign immediately precedes a sign containing dot 1, 2, or 3, the hand sign must be followed by a dot 3. Intervals are read downward in the right hand and upward in the left hand. If it is desired to reverse the reading of intervals in either hand, as it is in a theory textbook or in an instrumental ensemble score, the applicable special hand sign for reversed direction must be used.

29.3. Typical Structure of the Keyboard Music Parallel

Keyboard music in braille is presented in bar-over-bar format, subject to the principles described in Sec. 28, with the following additions and adjustments:

(a) The first note in each measure of each part must have an octave mark.

(b) Each parallel is introduced at the margin by the appropriate measure number, given without the numeric indicator. If the measure is a full measure, the number is followed by one space; if it is the continuation of a divided measure, the number is followed by a dot 3. When the first measure of the movement is incomplete, it is assigned the number zero. (See Example 29.3.3-1.)

(c) The spaces or dot 3s must be vertically aligned throughout the page; if the numbers all have the same number of digits, they all start at the margin; if not, leading spaces are left at the margin before the shorter numbers in order to achieve the alignment.

(d) A right-hand sign follows the space or dot 3, immediately preceding the right-hand music of that measure.

(e) The left-hand sign is placed in the following line, directly below the right-hand sign, and immediately followed by the left-hand music of the measure.

(f) One space is left after the last sign of the longer of the two parts, followed by the music of the next measure in that part.

(g) The music of the remaining hand part is brailled starting immediately above or below the first note of the measure just written.

(h) The procedure continues until there is not room in both lines for a complete measure.

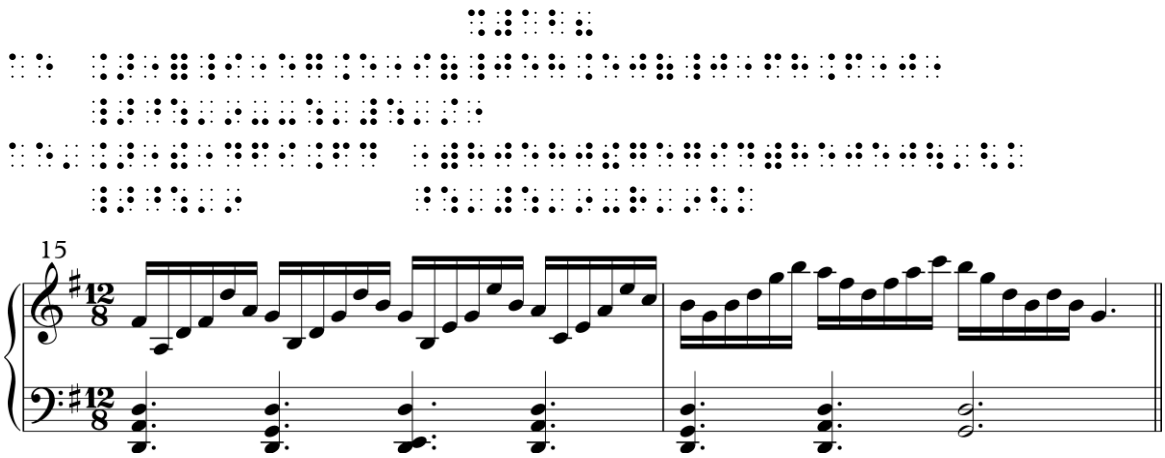
(i) When alignment factors or differences in the lengths of parts result in an extended blank space at the beginning or end of a measure, a series of a minimum of five guide dots (dot 3), separated from the music by a blank cell, replaces the space. Guide dots are intended to lead to something; they are not added to fill space at the end of a line.

Example 29.3-1.

29.3.1. Dividing a Measure between Parallels

A measure that cannot be completed in the parallel may be interrupted. (See Par. 28.1.1.) The music hyphen or measure-division sign is placed as the last sign of the line in each part. The measure number at the margin of the continuing parallel is followed by dot 3 to show that the measure is incomplete, and no space is left between the dot 3 and the right-hand sign. (See also Par. 29.3.5 regarding measure division at a long expression.)

Example 29.3.1-1.

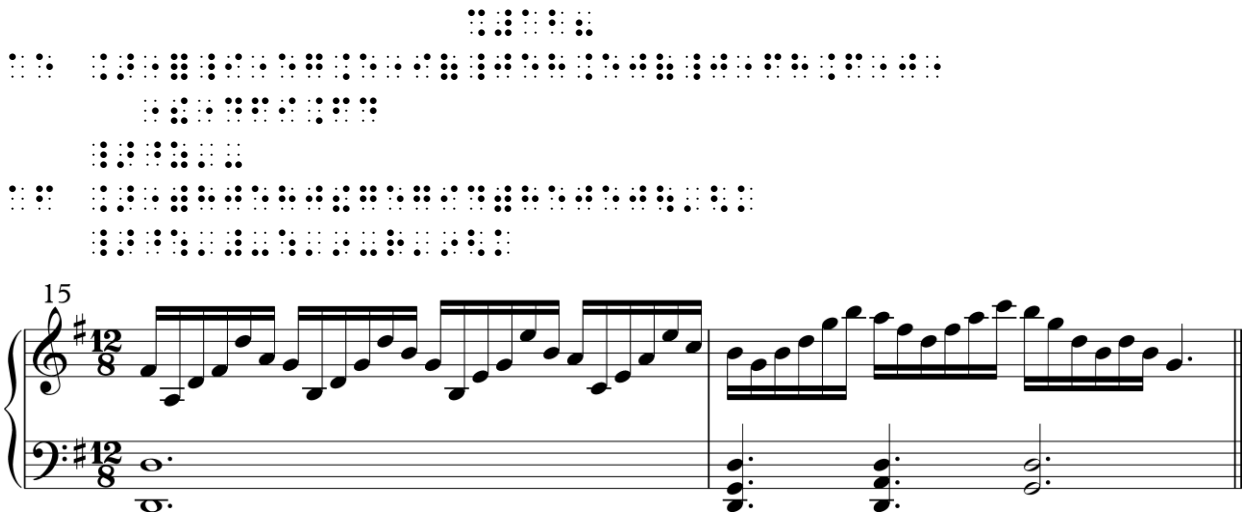


Example 29.3.1-2.

29.3.2. Run-Over Line Used When Measure Cannot Be Divided

Sometimes one part in a measure that starts at the beginning of the parallel is longer than the available space in the line, but the measure cannot be divided at the same point in both lines. In that case, it is necessary to employ one or more run-over lines. (See Par. 28.1.2.)

Example 29.3.2-1.



29.3.3. Placement of Shorter Expressions

A word-sign expression consisting of one word or of an abbreviation is brailled in the music where it occurs. It is brailled in the right-hand line if it applies to the entire texture or if it applies only to the right-hand music. If it applies only to the music of the left hand it is brailled in the left-hand line. When such an expression occurs at the beginning of a parallel, it is not included in the alignment of the musical content of the hands. The first signs of the musical content, including rests, octave marks, accidentals, or nuances, are the elements that are vertically aligned. If the expression applies to the entire texture and the first musical element of the right-hand part is a rest, the expression is brailled in the left-hand line, excluded from the alignment, and must be restated in the right-hand part following the rest. When both parts in a measure begin with expressions, no effort is made to exclude them from the alignment; the opening word signs are vertically aligned. When guide dots are required in one of the lines, they do not extend into the space above or below the expression that has been excluded from the alignment. (See Example 29.3.5-2(b).) Vertical alignment among the lines is not attempted in a parallel that includes a run-over, unless the run-over is of the last line of the parallel.

Example 29.3.3-1.

29.3.4. Longer Expressions within Measures

A longer expression that occurs within a measure is brailled in the right-hand line if it applies to the entire texture or only to the music of the right hand. It is brailled in the left-hand part if it only affects that part of the texture. Interruption of one hand line by a music hyphen in order to insert a longer expression does not affect the spacing of the other hand part in that measure. (See Par. 29.3.5 regarding removal of the expression to a free line above the parallel and/or dividing a measure where a longer expression occurs.)

Example 29.3.4-1.

29.3.5. Longer Expressions at the Beginnings of Parallels

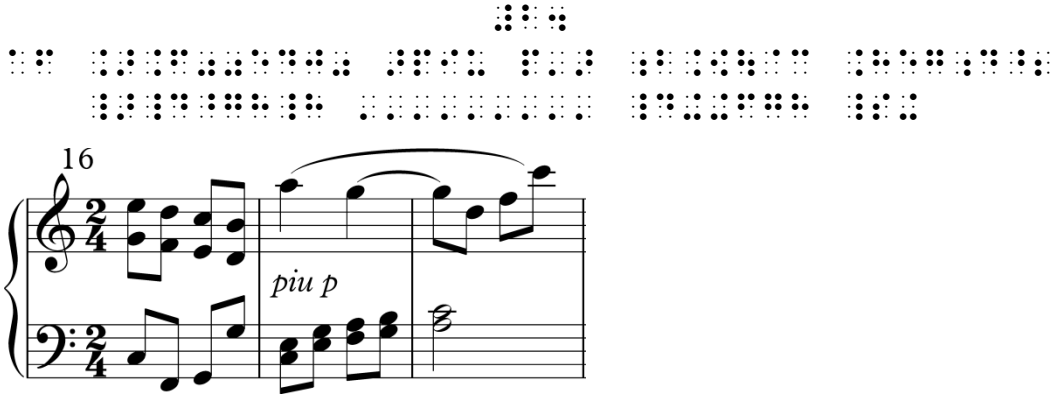
A longer expression is placed in the same parallel as the measure or portion of the measure to which it refers. Especially if an expression is lengthy, it may be advantageous to begin a new parallel at that point in order to remove the expression to a free line; if the removed expression occurs within the measure, the measure in this case will be divided between parallels, which may result in considerable unused space at the end of the parallel in which it began. A longer expression at the beginning of a parallel may be presented in one of several ways:

(a) It is usually brailled in the relevant line, between spaces, before the musical content of the measure. (See Par. 17.1 concerning placement with print repeat signs.) Guide dots are inserted in the other line as necessary.

(b) When a longer expression that would be placed in the right-hand line occurs at the beginning of a parallel, it may be removed to a free line above the parallel, indented two cells to the right of the initial cell of the hand sign. If a shorter expression also appears at the beginning of the parallel, it is excluded from the vertical alignment. (See Par. 29.3.3.)

(c) When a longer expression that applies only to the music of the left hand occurs at the beginning of the parallel, it may be removed to a free line above the left-hand line, indented to the cell immediately after the hand sign; vertical alignment between the hands is then disregarded throughout that parallel.

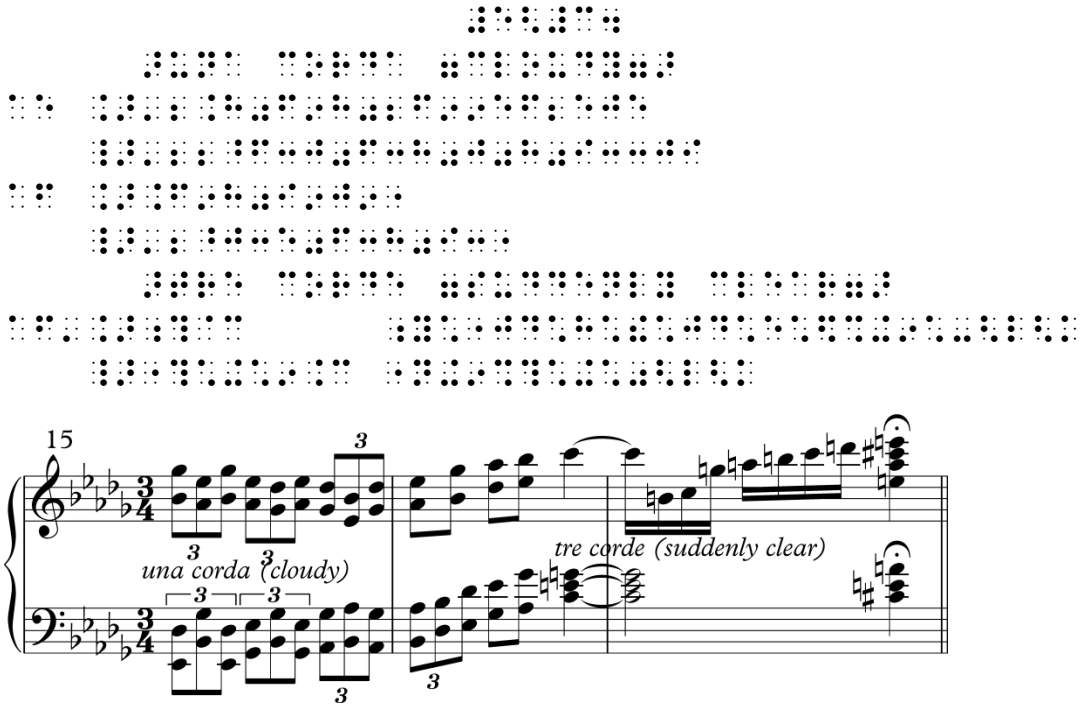
Example 29.3.5-1. (a) Within music line



Example 29.3.5-2. (b) Removed from right hand

Example 29.3.5-3. (c) Removed from left hand

Example 29.3.5-4. Measure division



29.3.6. Dividing an In-Accord Measure between Parallels

When a measure in which the in-accord device is employed must be divided between successive parallels, care must be taken to assure that the same rhythmic portion of the measure appears in both hand parts in each parallel. When the last sign of a line is a measure-division sign, it is not necessary to add a music hyphen.

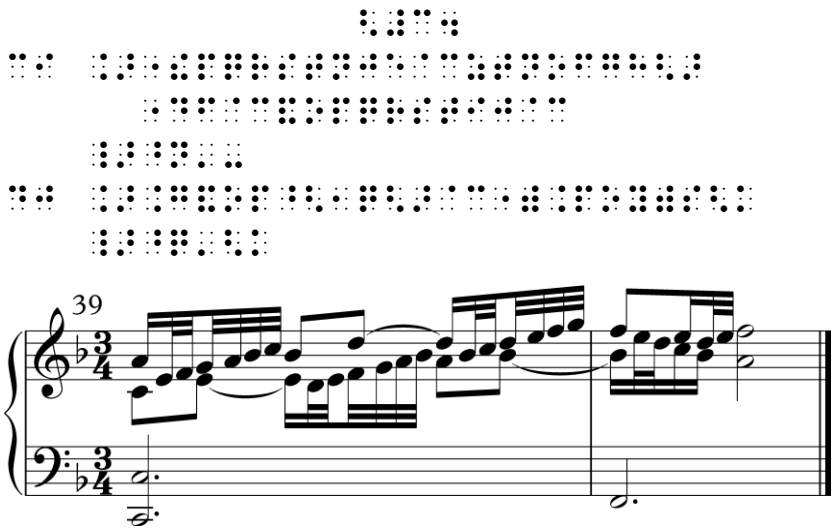
Example 29.3.6-1.

Example 29.3.6-2.

29.3.7. A Run-Over Line with an In-Accord

When a measure including an in-accord is transcribed using a run-over line, the in-accord sign or measure-division sign should be used as the point of division whenever possible.

Example 29.3.7-1.



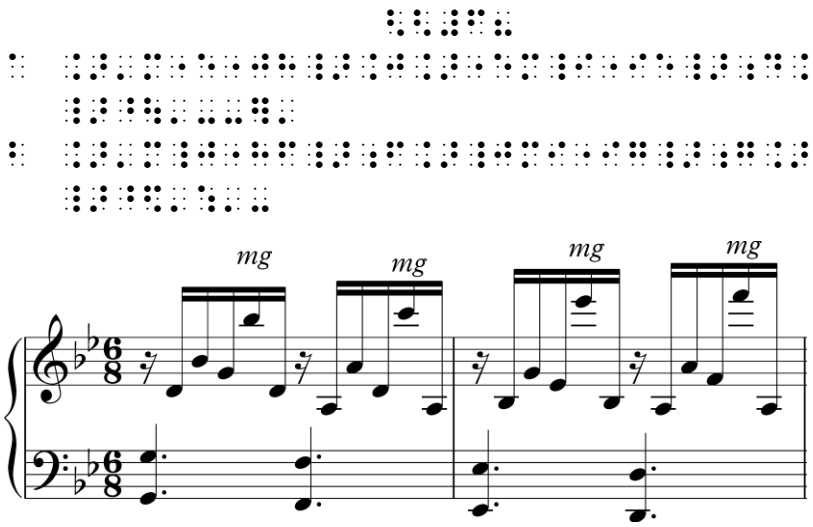
29.4. Combined Parts and Visiting Hands

When a single melodic line is shared by the hands or chords alternate between the hands, it is often advantageous to combine the parts in some manner. Hand assignments and direction of interval reading must be clearly indicated. Intervals are always read in the direction established by the initial hand sign of each "host" part. When the music played by a "visiting" hand includes intervals, the direction for reading the intervals must be reinforced in one of two ways: the appropriate special hand sign indicating interval direction may be used, as shown in Example 29.4.2-2, or a statement regarding interval direction in visiting hands may be included in the required transcriber's note. (See Par. 9.2.)

29.4.1. Crossing or Alternating of Hands

When a note or a brief figure is to be played by crossing one hand over the other, musical continuity may sometimes be maintained by positioning the note or figure in the line of the opposite hand, preceded by the applicable hand sign. If the indications RH, LH, m.d., or m.g. have been given in the print, they are omitted except in a facsimile transcription.

Example 29.4-1.



29.4.2. Reducing the Parallel with Alternation of Hands

Passages played with alternating hands should, wherever possible, be written continuously in the part assigned to one hand, with a hand sign at each change of hands. It is not always easy to decide which hand is the better for beginning such a passage, but the general layout of the music is the best guide. The parallel is reduced to a single line, and run-over lines, indented to the cell following the initial hand sign, are employed. Intervals are read in the direction which prevails in the part in which the passage is written, employing the applicable special hand sign for reversed direction when the visiting hand has intervals. The abbreviation "sim.," preceded by dot 5 to show that it is transcriber-added, may be employed when a pattern of alternation continues for more than a few occurrences.

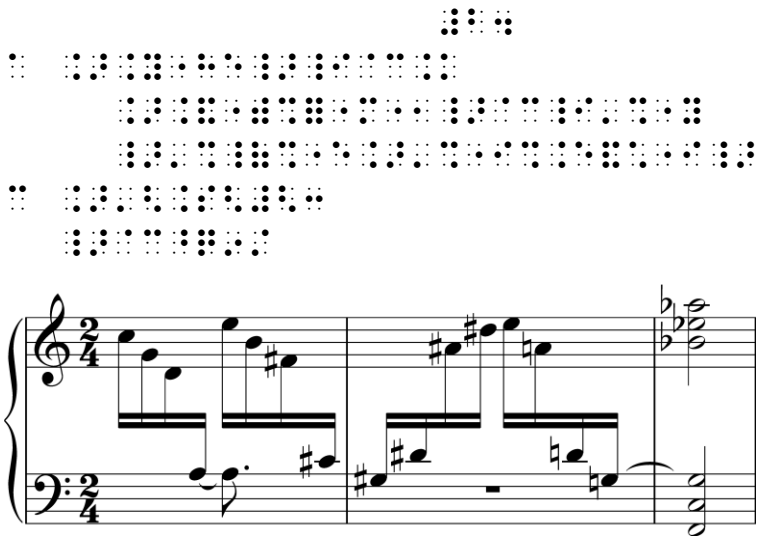
Example 29.4.2-1.

Example 29.4.2-2.

29.4.3. In-Accord Included in Reduced Parallel

A passage that has been reduced to one line may include notes for which the in-accord device is needed. Care must be taken to mark clearly the hand to which such notes are assigned. A hand sign must be shown following an in-accord sign or measure division sign, and at the beginning of a measure following an in-accord.

Example 29.4.3-1.

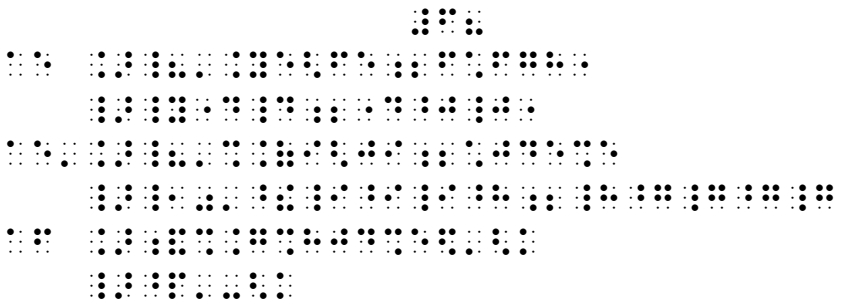


29.5. Coincidence of Notes

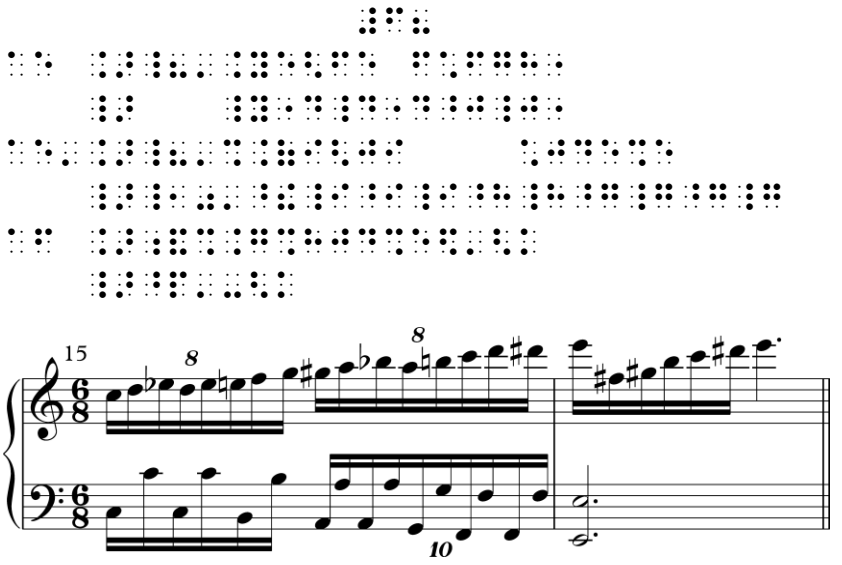
In a florid passage or an unmeasured passage, it may be necessary or useful to show that particular notes coincide between the hands. The coincidence may be shown in one of two ways: (a) the coincidence sign ⠒⠒⠒ may be placed before the notes in each part, or (b) the notes may be vertically aligned in each hand part, leaving spaces in the music lines, filling with guide dots (3) if a space exceeds six cells. When a coincidence occurs at the point of division in a measure that is divided between parallels, the coincidence sign is unnecessary.

Example 29.5-1.

(a) The coincidence sign



(b) Vertical alignment

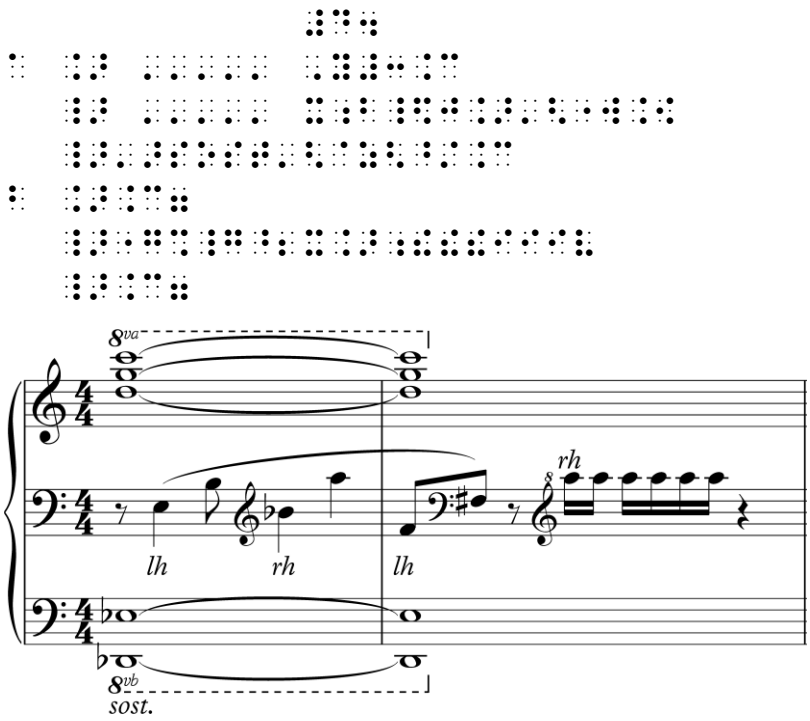


Example 29.5-2.

(a) The coincidence sign

⠀⠀⠀

Example 29.7-1.

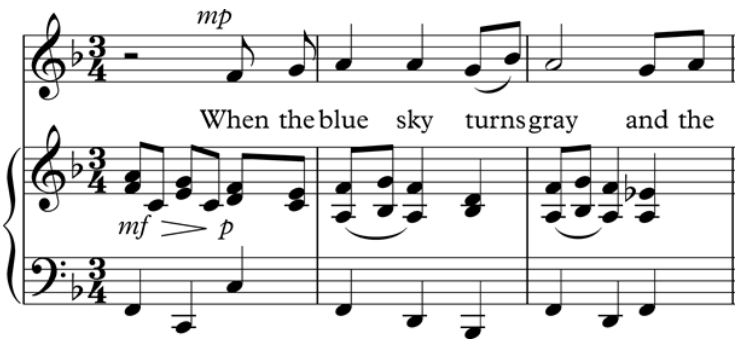


29.8. Keyboard Accompaniments

When a vocal or instrumental solo or a composition for a small ensemble has been printed in score form including an accompaniment for a piano or other keyboard instrument, the solo or instrumental parts are transcribed individually, and the accompaniment is transcribed separately. An outline of the solo part is included in the accompaniment to assist the player in memorizing his part. This outline is placed above the right-hand part, marked with the solo-outline indicator ⠐⠓ treated as a hand sign, directly above the right-hand sign. The marginal measure number is placed in this line instead of in the right-hand line. The outline includes only notes, ties, rests, and other essential marks such as fermatas. It does not include nuances, slurs, word-sign expressions, or, in the case of vocal music, lyrics. Expressions that are removed to a free line above the parallel are placed above this line; directions should not appear between the outline part and the right-hand part. Any rehearsal reference mark that is shown with the solo or instrumental part must be included in the accompaniment, placed two cells to the right of the solo-outline indicator in a free line above the outline and above any other expressions. When the accompaniment is for an ensemble,

the most prominent elements should be shown in the outline; the outline should not be expanded to more than one line. If the keyboard accompaniment doubles all or most of the music of the solo or ensemble, the outline may be omitted entirely.

Example 29.8-1.



Example 29.8-2.

29.9. Orchestral Reductions for Keyboard

In reductions of ensemble music for keyboards, annotations about instrumentation must be included in the transcription as printed.

29.10. Piano Pedaling

Depression and subsequent release of the damper pedal are shown in print by the "Ped." symbol and a star (or asterisk). They may also be indicated by a horizontal bracket or by the "Ped." symbol followed by a bracket. It is usual to include the signs in the left-hand part in the braille text, though there will be many instances where an exact indication of the pedaling is only possible in the right-hand part, e.g., where the left hand has a measure of silence or a long note during which the pedaling is changed. It is advisable to treat the pedal-down and pedal-up indications as a pair, placing them both in the same hand part whenever possible.

29.10.1. Placement of Pedaling Signs

The precise positioning of pedal markings varies greatly among publications; the transcriber must often exercise personal judgment. Pedal markings are transcribed as follows:

(a) The pedal-down sign is placed before the note or rest indicated. It precedes a simple word-sign expression, a bracket slur, a note-grouping sign, or a nuance.

(b) The pedal-up sign must follow the note, interval, or rest indicated, and any tie, stem sign, slur, tremolo marking, or fingering. When the pedal is to be depressed immediately after it has been lifted, the pedal-up sign is omitted. The pedal-up sign is also omitted before a final double bar, but not when there is a rest between the pedal-up mark and the double bar.

(c) When a "Ped." symbol is not followed at any subsequent point by a star, the braille pedal-down sign is not used and the word-sign abbreviation "ped." is substituted.

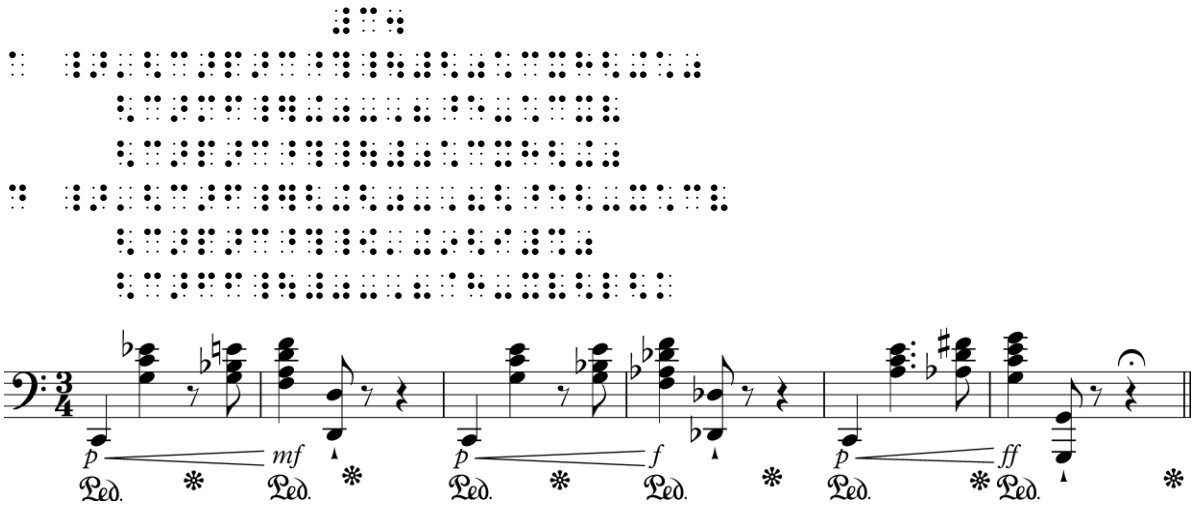
(d) The modified pedaling sign ⠸⠆⠸⠄ indicates that the pedal is to be depressed immediately after the note or chord has been struck. The sign ⠸⠤⠸⠄ indicates that the pedal is to be lifted immediately

after the note or chord has been struck. Modification does not affect the placement of pedaling signs described in (a) and (b) above.

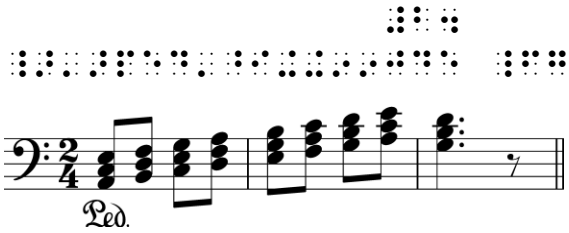
(e) Half pedaling may be shown in print in a variety of ways. In braille, the sign ⠸⠆⠸ is placed before the note or chord indicated.

(f) When the pedal-up and pedal-down signs are printed under the same note or rest, the combined-pedal sign ⠸⠆⠆⠸ precedes the note or rest. This special sign is often unnecessary and should be used very sparingly.

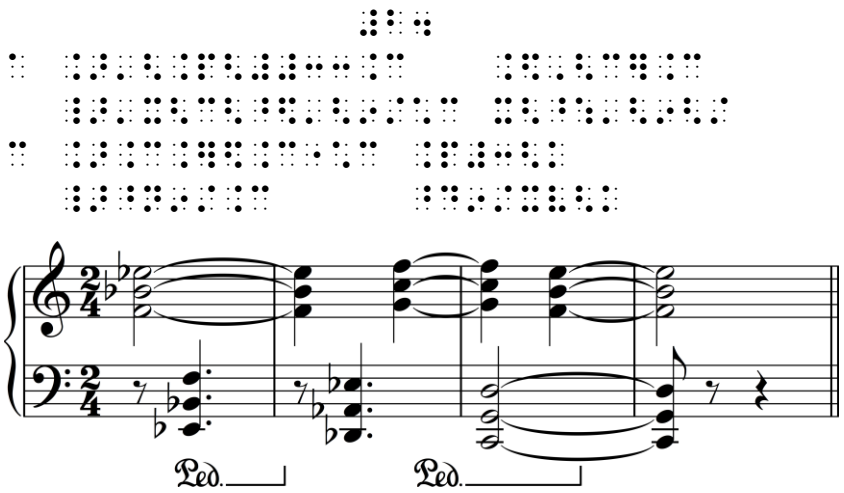
Example 29.10.1-1. (a) and (b)



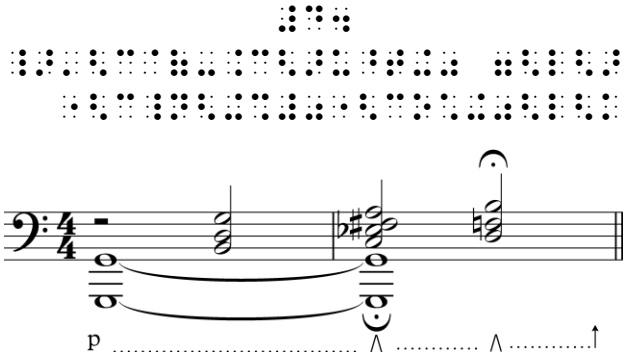
Example 29.10.1-2. (c) Use of “ped.” with no star



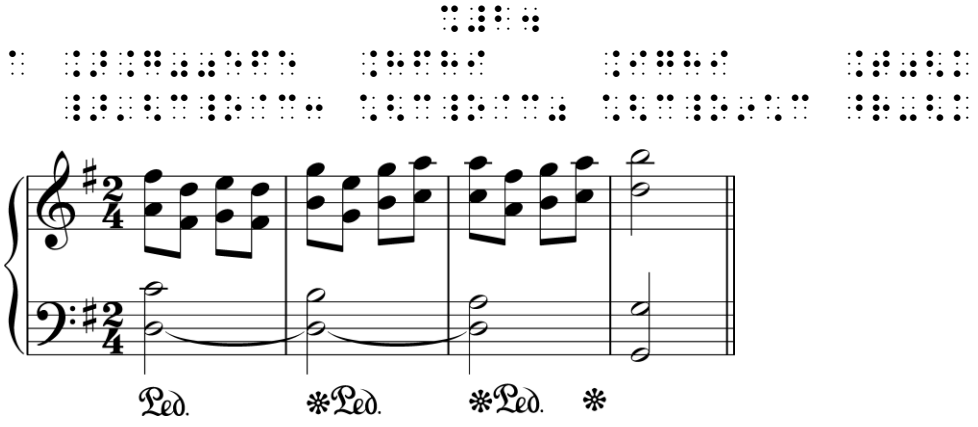
Example 29.10.1-3 (d) Unusually precise pedal indications



Example 29.10.1-5. (e) Half pedal



Example 29.10.1-4 (f) Combined pedal (rare usage)



29.11. Piano Pedaling and Repeats

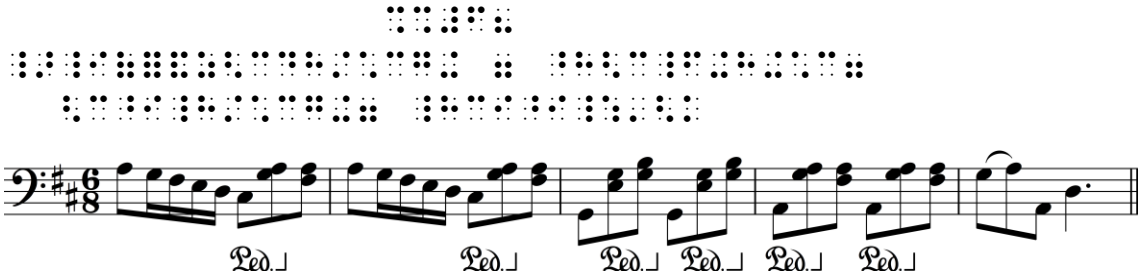
Braille numeral repeats may only be used when the pedaling is exactly the same in the repetition as it is in the original passage. Braille measure and part-measure repeats may be used in conjunction with pedaling indications only when the intention

remains perfectly clear. The repeat devices should not be used if there is any doubt.

29.11.1. Pedaling Contained within Original and Repetition

The braille repeat may be used when the paired pedal-down and pedal-up apply only to part of the original and the repetition is pedaled identically. However, when the original measure begins with a pedal-down, and there are one or more further pedal indications in the measure, the full-measure repeat must not be used with a pedal-down indication preceding the repeat sign, because that pedal-down indication would be perceived to apply to the entire measure. If, in the print, both such identical measures begin with pedal-down and end with pedal-up, and the following measure begins with pedal-down, the measure repeat may be used without added pedal markings.

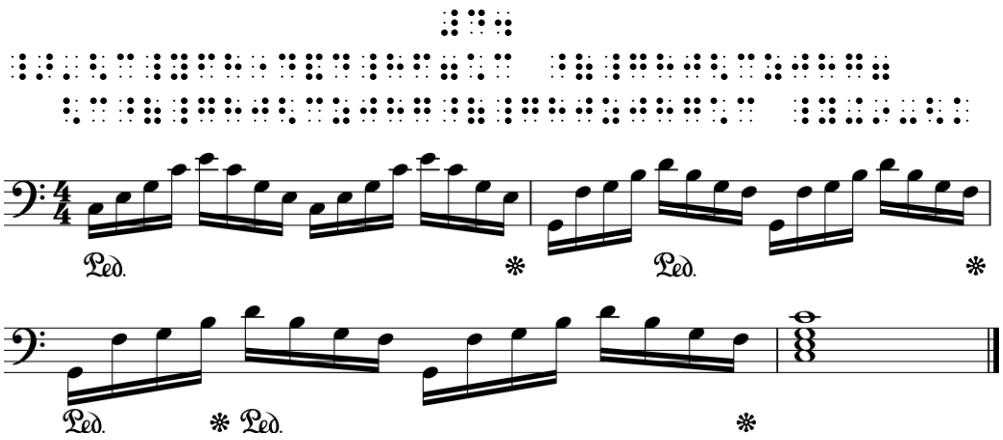
Example 29.11.1-1.



29.11.2. Pedal Down in Original and Held through Repeat

When the pedal is depressed at any point during the original, is held throughout the repeat, and is released at the end of the repeat, the repeat sign may be used. The pedal-up sign, if one is required, follows the repeat sign. However, when the pedal is depressed, released and again depressed in the original, and then held throughout the repeat, the repeat would indicate incorrectly that the pedal would be lifted and depressed during the repeat. In that case the repeated passage must be written out.

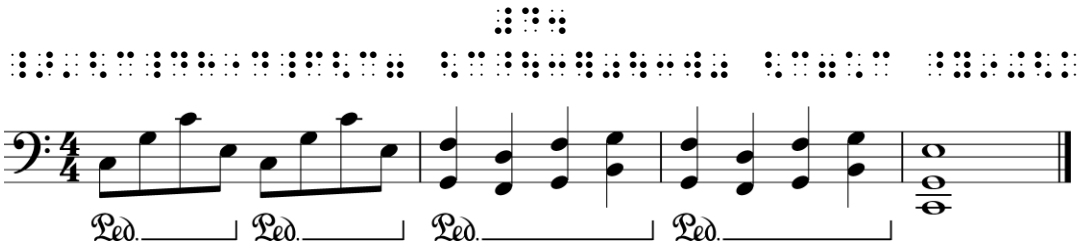
Example 29.11.2-1.



29.11.3. Original and Repeat Each Wholly within Pedaling

If the pedal is used twice without a break, first for the complete original and then for the repeat, it must be re-marked before the repeat.

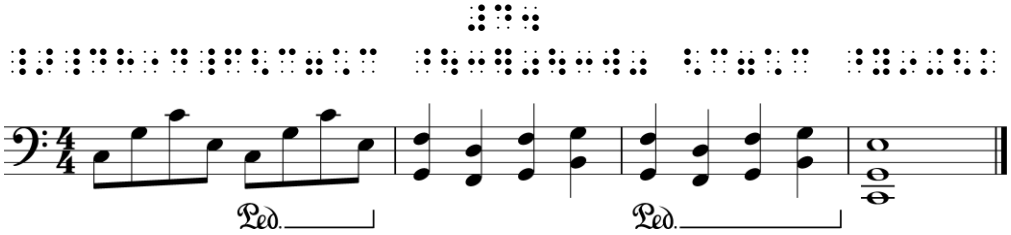
Example 29.11.3-1.



29.11.4. Original Not Pedaled and Repeat Pedaled

The repeat sign may be used when the pedal is not depressed during the original and is depressed throughout the repeat.

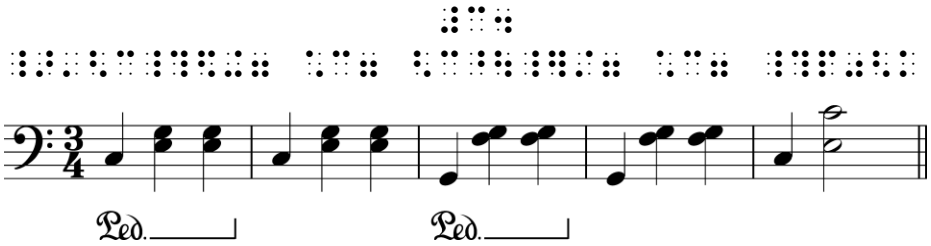
Example 29.11.4-1.



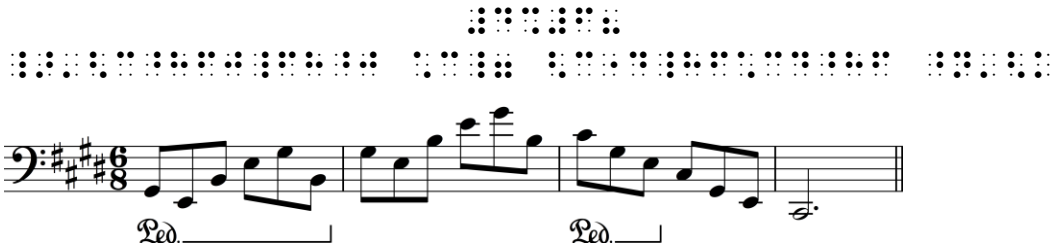
29.11.5. Original Pedaled and Repeat Not Pedaled

When a complete measure is pedaled and the following measure is a repeat without pedal, the full-measure repeat sign may be used; the pedal-up sign is brailled before the repeat sign, after the space separating the measures. In the case of a part-measure passage pedaled in the original and not pedaled in the repeat, the repeat sign is not used, and the repetition is written out.

Example 29.11.5-1.



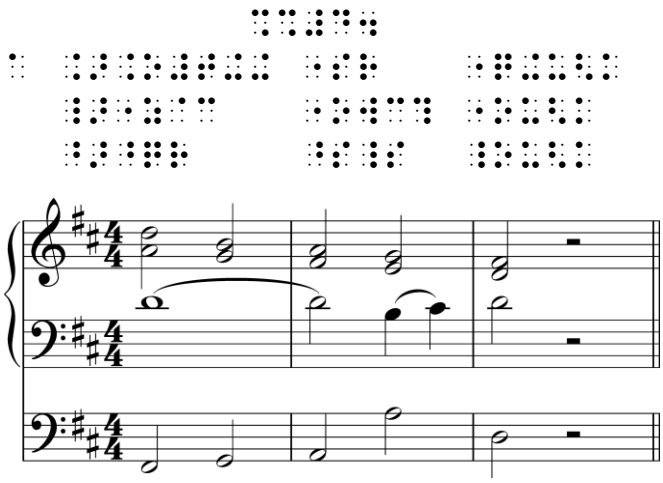
Example 29.11.5-2.



29.12. Typical Parallel for Organ Music

It must be understood that each organ is a unique instrument; the number of manuals, the stop list, and all other physical characteristics differ. Music for organ is usually printed in a three-line system consisting of a grand staff for the hand parts plus a third staff containing the music for the pedal board. The signs for right- and left-hand parts are transcribed exactly as those for other keyboard instruments. (See Pars. 29.1–29.9.) The music for the pedal board is placed in the third line of a three-line parallel, as if it were a third hand, indicated by the pedal sign ⠸⠸ aligned directly below the left-hand sign. All rules and procedures pertaining to hand parts also apply to this part. Intervals are read upward.

Example 29.12-1.



29.12.1. Organ Pedal Part Printed in Staff with Left Hand

Except in a facsimile transcription, when the pedal part has been written in the same staff as the left-hand part, it is given its own line in the braille parallel as if it had been printed on a separate staff. In a facsimile transcription, however, the combination hand sign ⠸⠸⠸⠸ is used where the passage starts, and the parts are transcribed using in-accords. Succeeding parallels are brailled with only the left-hand sign. When the pedal drops out, the "return to left hand only" sign ⠸⠸ is inserted into the left-hand line before the first note without pedal; if it is clear from the music itself that the pedals are no longer in use, the sign is not necessary. If the pedal returns, the combination hand sign is used again.

Example 29.12.1-1.

(a) Nonfacsimile

(b) Facsimile

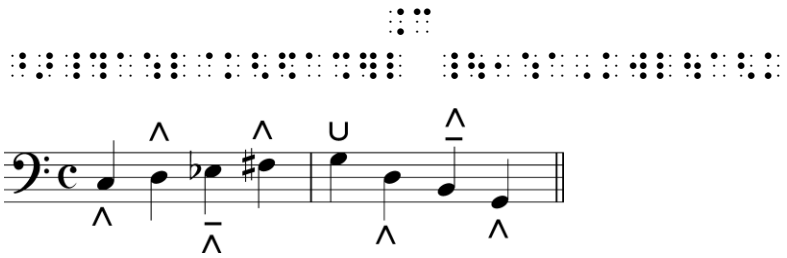
Example 29.12.1-2. Pedal drops out (facsimile)

29.13. Organ Foot Signs

When the pointed print symbols for toe and the rounded heel signs are placed under the staff, they indicate the use of the left

foot. When these identical symbols are printed above the staff, they indicate use of the right foot. These signs are treated like fingering signs, brailled after the notes or intervals with which they are associated. Horizontal lines above or below foot symbols generally indicate crossing of the feet. The crossing of one foot in front of the other is indicated by placing the sign ⠒⠒ before the note to be played by the crossing foot. If the crossing is behind, the sign ⠒⠒ is similarly used.

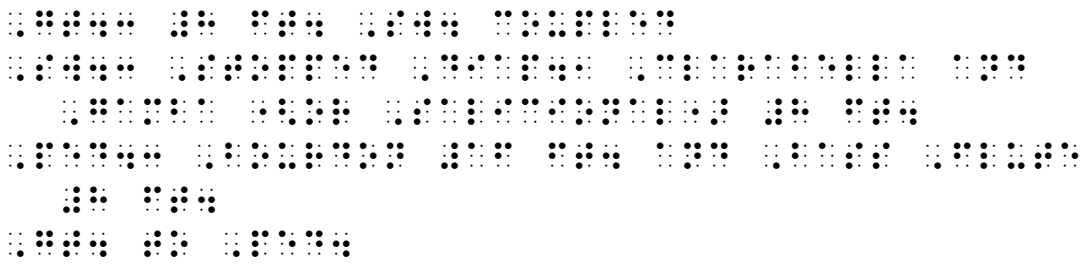
Example 29.13-1.



29.14. Tabulation of Organ Registration

The tabulation of details of organ registration at the commencement of a movement or section should duplicate the print as far as possible. This list should be placed at the margin following the title if there is one, and before the music heading. No braille contractions are used. The print prime symbol for feet must be shown by the abbreviation “ft.” The signs for plus and minus should be those employed in chord symbols as shown in Table 23. However, see Par. 29.15.2 regarding the special use of a minus sign to indicate suppression of a stop.

Example 29.14-1.



Gt.: 8 ft. Sw. coupled
Sw.: Stopped Diap., Clarabella and Gamba (or Salicional) 8 ft.
Ped.: Bourdon 16 ft. and Bass Flute 8 ft.
Gt. to Ped.

29.15. Directions for Organ Registration

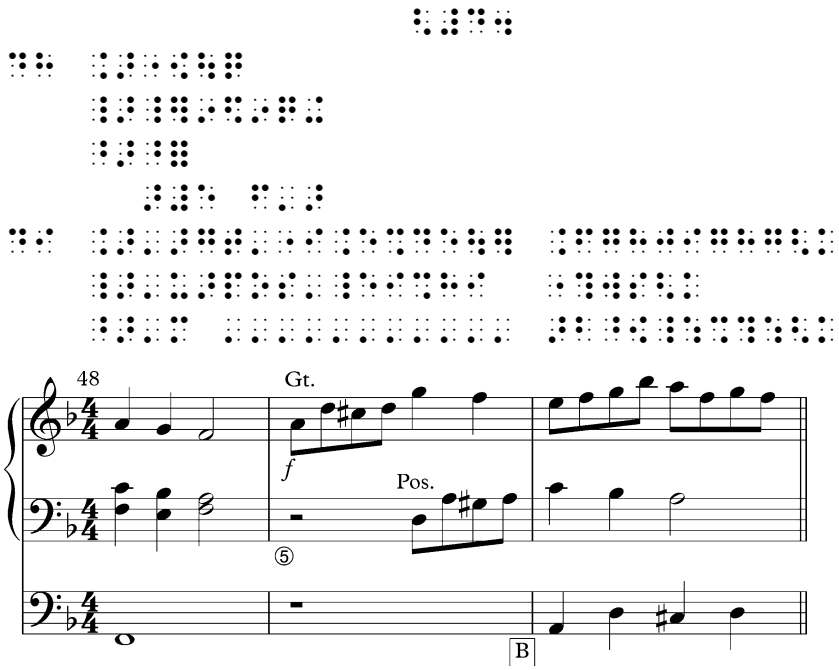
Directions for registration that occur within the music are treated as word-sign expressions. (See Pars. 29.3.3–29.3.5.) Expressions that contain these directions are not excluded from the alignment of the parts. Registration and dynamic levels are intrinsically related; it is usually appropriate to place them within the same expression when they occur together. However, hairpin crescendos and decrescendos must not be combined with registration within a longer word-sign expression. Because of the complexity that results from the presence of multiple manuals, thorough attention must be given to the placements of registrations and to the assignments of hands to the manuals. It is permissible to place a marking that applies to the entire instrument in the right-hand line, especially if the marking is a longer expression removed to a free line above the parallel. If there is any doubt, an instruction should be placed in the line of each part to which it applies.

Example 29.15-1.

29.15.1. Preset Devices

Groups of stops are often controlled by buttons (often called pistons) that are programmed before performance begins. The arrangement of preset devices is unique to each instrument. Activation of the buttons is usually indicated in print by encircled numbers or letters. They are represented in braille as word-sign expressions. If two or more buttons are indicated at the same place, they are separated by spaces between the same pair of word signs. If the indications could be mistaken for other word-sign markings (such as a button marked *C* which would appear to indicate a crescendo) it is advisable to add a prefix such as the letter *p* before the indication, or to assume that the circle or box around the letter is the equivalent of parentheses and to enclose the indication between special parentheses within the word-sign expression. Any deviation from the print must be explained in a transcriber's note. In the following example it is arbitrarily assumed that the encircled number represents a "general piston" that affects stops in all divisions of the organ, and that the letter within the box represents a piston that affects only the registration of the pedal board.

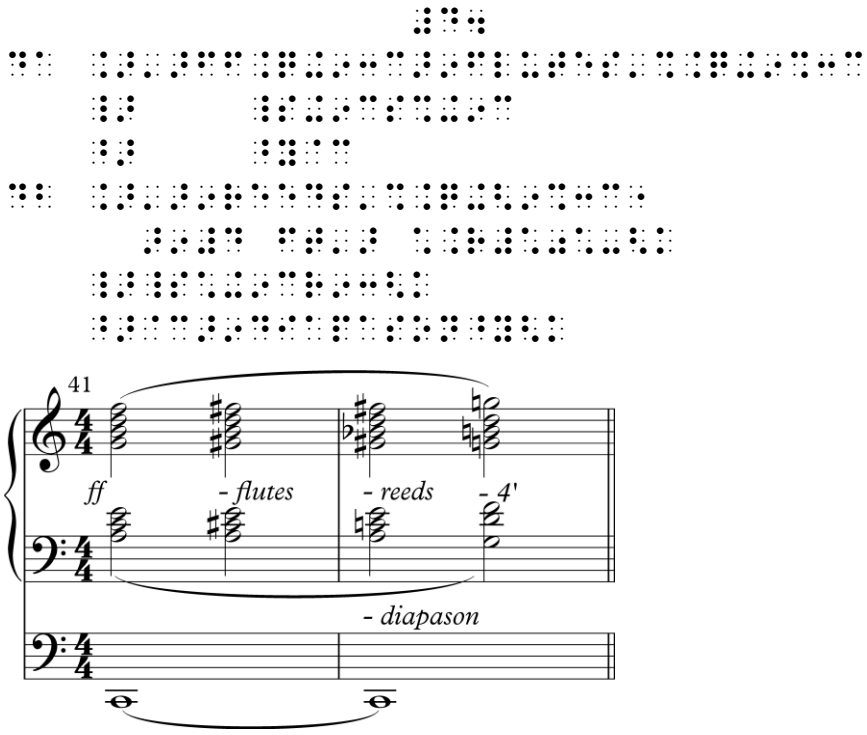
Example 29.15.1-1.



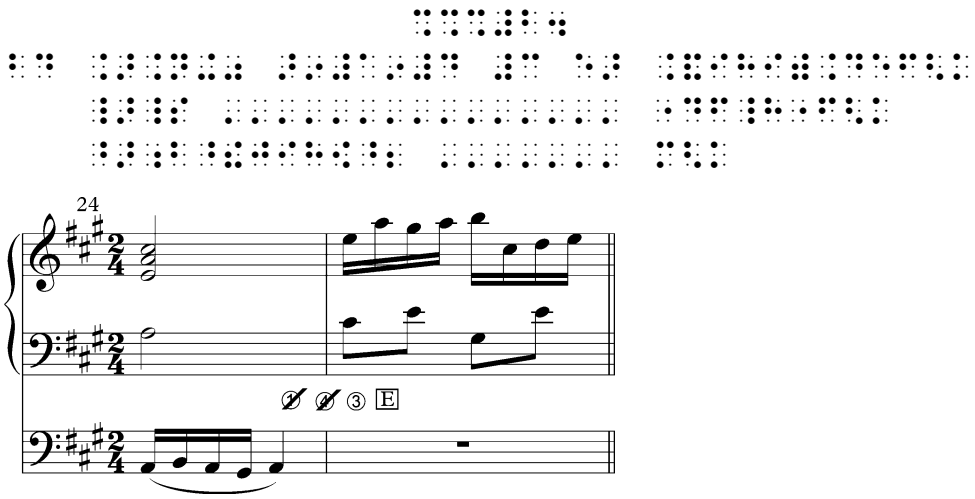
29.15.2. Suppression of a Registration

When the suppression of a stop or group of stops is indicated in the print by the minus sign, a slash through the marking, or some similar device, the suppression is expressed in braille by the sign ⠩ placed immediately before the name of the stop, group, or preset button. It will be noted that in Example 29.15.2-2 the presets that are not suppressed are separated from the others by a space, and that, in any case, numbers are separated from letters and these from each other.

Example 29.15.2-1.



Example 29.15.2-2.



29.16. Instrument-Specific Annotations

Electronic organs, synthesizer arrays, electromechanical organs, and any other devices played by piano-like keyboards often require annotations that are specific to the particular instruments. In braille, such annotations should follow the print as closely as possible and may need explanation in a transcriber's note if they are not clearly defined in the print.

29.16.1. Drawbar Organs

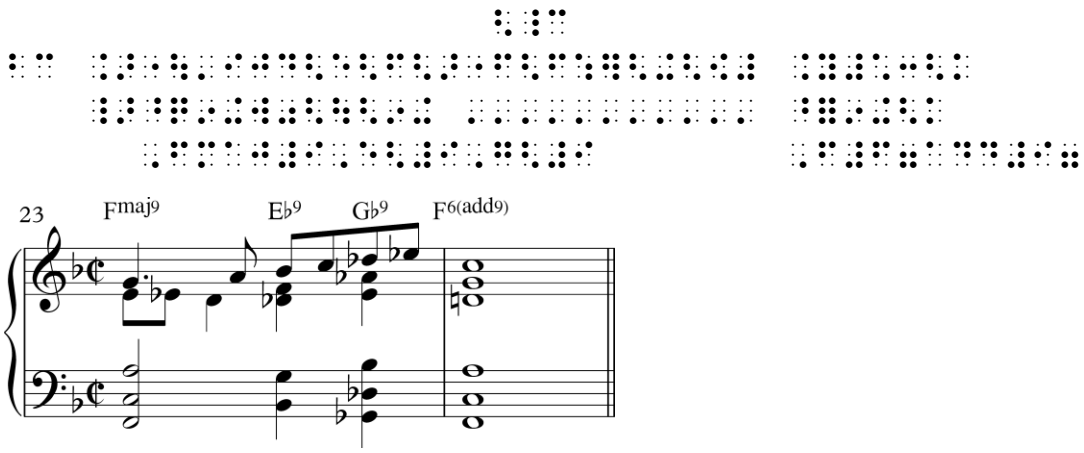
The tone qualities of a very popular model of electronic organ are controlled by sets of drawbars, which are adjusted to numbers on the drawbars. The positions of the drawbars in each set are printed as a line of figures that include dashes or spaces. The complete line of figures, along with any associated text, is included as a word-sign expression. To save space, only the first numeric indicator of each figure is brailled. The initial settings may be tabulated in the same manner as an initial registration before the movement or section. If one or more drawbars are readjusted during the course of the music, the whole group is given with the changed figures underlined. In the braille, dot 3 is added to the cell showing each underlined digit.

Example 29.16.1-1.

29.17. Chord Symbols in Keyboard Music

When chord symbols accompany a keyboard transcription, the chord symbols constitute the bottom line of a three-line parallel. If the transcription is of an accompaniment that includes a solo outline or of organ music that includes a pedal line, it will be the bottom line of a four-line parallel. The chord line is omitted when the parallel contains no associated chord symbols. The symbols are transcribed as given in Sec. 23. The first chord in each measure is aligned with the music at the beginning of the measure, but generally no attempt is made to align the chords with beats within the measure.

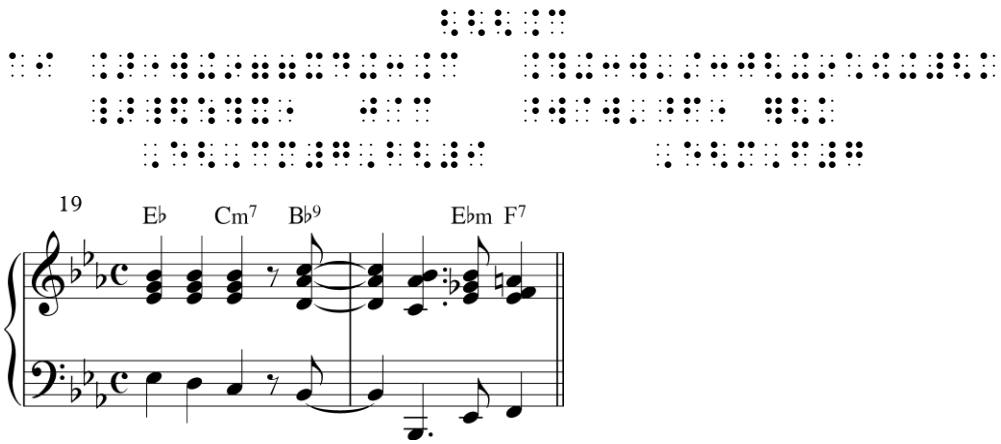
Example 29.17-1.



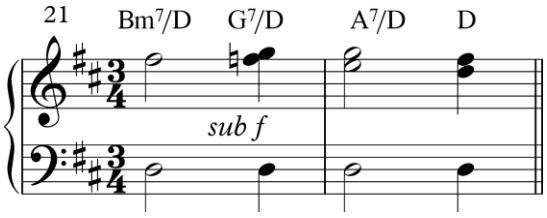
29.17.1. Irregularly Spaced Chord Symbols

When the placement of chords is irregular, it is permissible to align the chords below the notes with which they coincide, inserting spaces into the lowest music line if necessary, in the manner employed for an instrumental lead sheet. (See Pars. 27.1–27.4) The spacing of the upper music line(s) is not affected; however, if the music of the upper line is interrupted by spaces for some other reason, the special braille bar line ⠸ must be used, aligned vertically in both music lines.

Example 29.17.1-1.



Example 29.17.1-2.



30.
FIGURED BASS AND HARMONIC ANALYSIS
(Table 26)

30.1. Figured Bass

Figured bass, as the term implies, always consists of a bass melody in a staff, along with numbers, accidentals, and other figures that are printed above or below the staff. There may be associated music printed either in a keyboard score or in an instrumental ensemble score. It should be noted that figured bass is, by definition, a sort of musical shorthand, and is not consistently applied among publications, nor, in fact, even within a composition. The transcriber must not be tempted to interpret it, but only to represent it faithfully.

30.1.1. Braille Representation of Figured Bass

In braille, figured bass may be presented in either of two modes. The figures are written horizontally into the music line when the purpose is for performance, or aligned vertically below the notes of the music line when the purpose is for study. Some readers prefer the vertical mode of presentation for performance, and its use for that purpose is not prohibited. Numerals are represented as lower-cell numbers.

30.2. Figured Bass in Horizontal Mode

In the horizontal manner of presentation, the figured bass is indicated in braille with the figured-bass sign ⠸⠼ at the beginning of each parallel in bar-over-bar format or at the beginning of the movement in single-line format. Like a hand sign, the figured-bass sign requires a following dot 3 if the next cell contains a dot 1, 2, or 3. The signs in Table 26 only bear their special meaning when the passage in which they occur is preceded by this sign. This line is the left-hand line in keyboard music or the pedal line in organ music, and the figured-bass sign is substituted for the left-hand or pedal-line sign. When it is the line of a bass instrument in an ensemble score, the figured-bass sign is an added sign. The figures associated with a note are brailled

following the note and after a single slur or a tie, with the following stipulations:

(a) The vertical columns of figures in the print are always transcribed from the lowest upward, even though they are conventionally spoken downward.

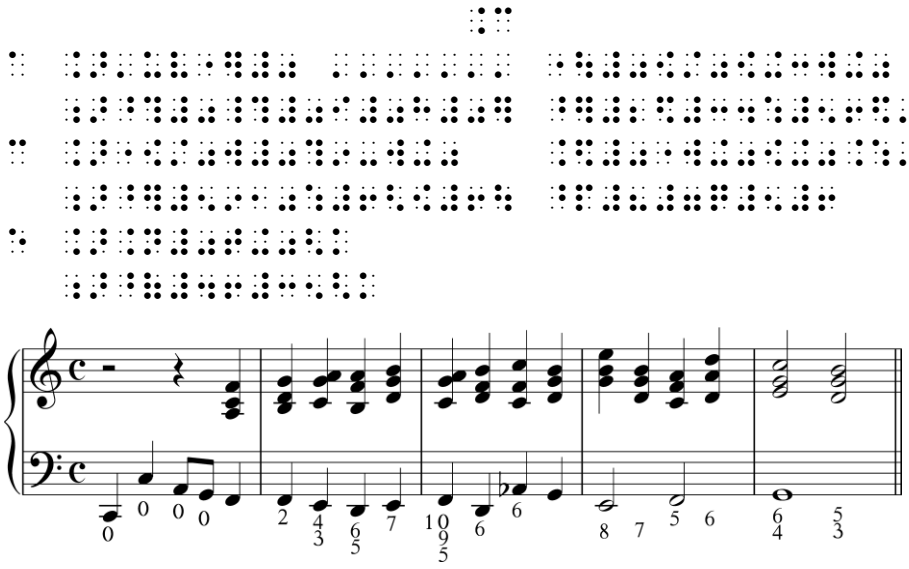
(b) A numeric indicator must indicate the beginning of each single figure or column of figures, even if the figure is an accidental, an oblique stroke, or other feature.

(c) This procedure is an exception to the general principle that the first note following any occurrence of a numeric indicator must have an octave mark; the note following a figured bass symbol only requires an octave mark if it would otherwise have one.

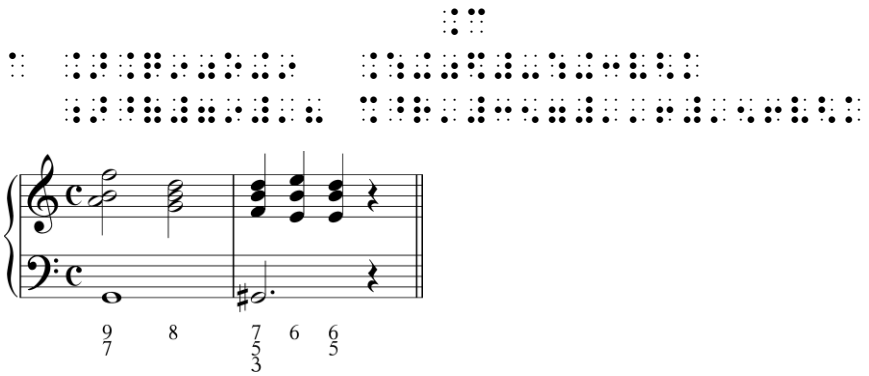
(d) In a string of figures, an omitted figure is represented by dot 3. If such horizontal alignment of the figures in print does not appear exact, the transcriber should, nevertheless, follow it as closely as possible without attempting any correction on his own responsibility.

(e) It is permissible to use the music hyphen between columns of figures, but it must not be used between figures in the same column.

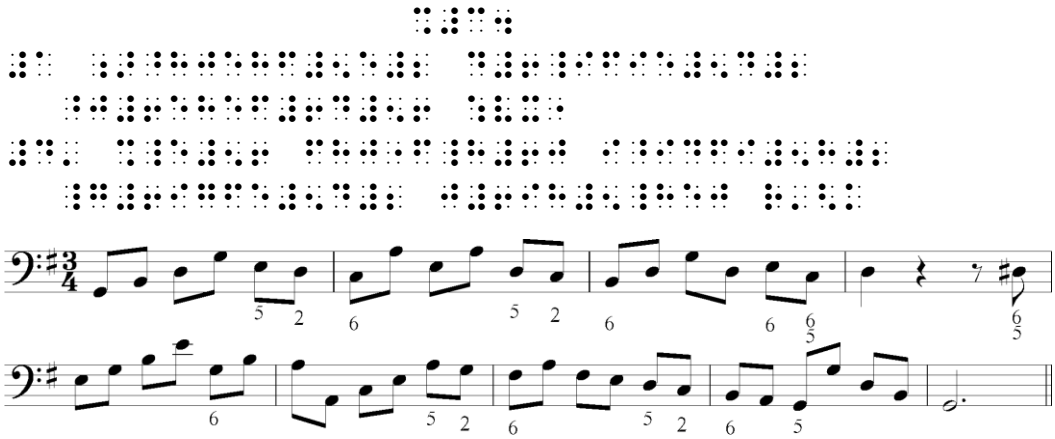
Example 30.2-1. Figures not horizontally aligned in print



Example 30.2-2. Figures horizontally aligned in print



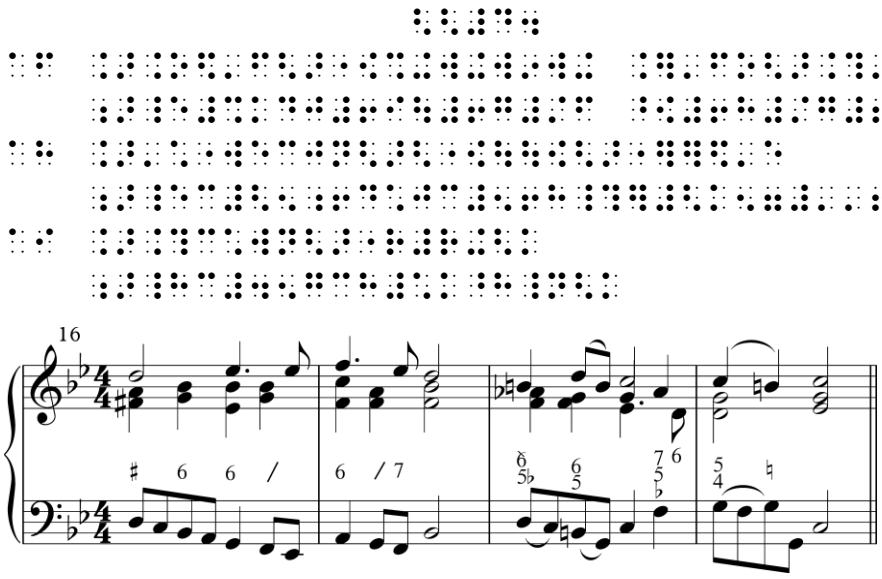
Example 30.2-3. Instrumental part extracted from score



30.2.1. Accidentals, Oblique Strokes, and “Crossed” Numerals

An accidental that modifies a figure precedes the figure to which it applies even if it has been printed following the figure. An isolated accidental is followed by dots 13 to separate it from the following braille symbol except when it is followed by a space. A plus sign is represented by dots 346 and is treated as if it were an accidental. A figure that is “crossed” (indicating that it is inflected upward) is preceded by dots 56. An oblique stroke that appears as a figure is represented by dots 34 following the numeric indicator.

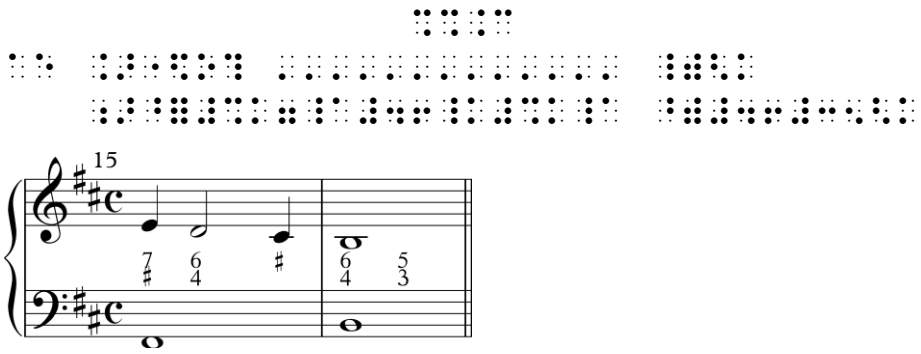
Example 30.2.1-1.



30.2.2. Stem Signs Indicate Rhythmic Values

If it is necessary to show the rhythmic values of figures or columns of figures associated with a sustained note, stem signs may be placed after the figures or the last figure in each column. If the values are not clearly indicated in print, the transcriber must not try to interpret them.

Example 30.2.2-1.



30.2.3. Lines of Continuation

Dot 1 represents a print line of continuation. When lines of continuation extend through columns of figures, each line of continuation is represented by a dot 1 as if it were a figure in the column.

Example 30.2.3-1.

30.2.4. Additional Music in the Staff with Figured Bass

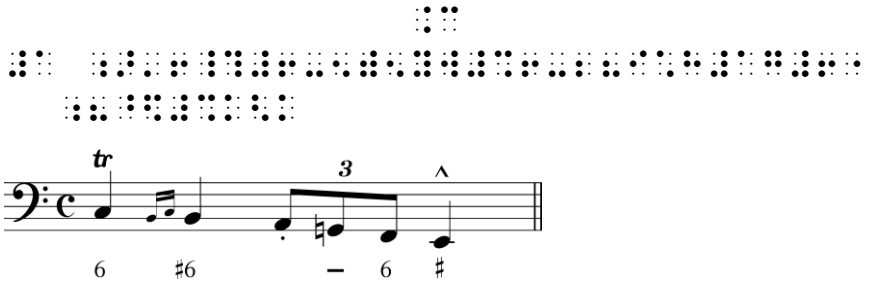
If other notes appear in the staff along with the bass line and figures, these notes should be written separately, employing in-accords rather than showing them as chords.

Example 30.2.4-1.

30.2.5. Modifier Signs with Figured Bass

Signs that may sometimes occur in a passage of figured bass include triplets, notes in large type, turns, short appoggiaturas, trills, mordents, staccatos, accents, and repeats. There is no possibility of confusion unless one of these signs immediately follows a figure or column of figures in the same braille line, in which case it must be preceded by the sign ⠨ as a separator.

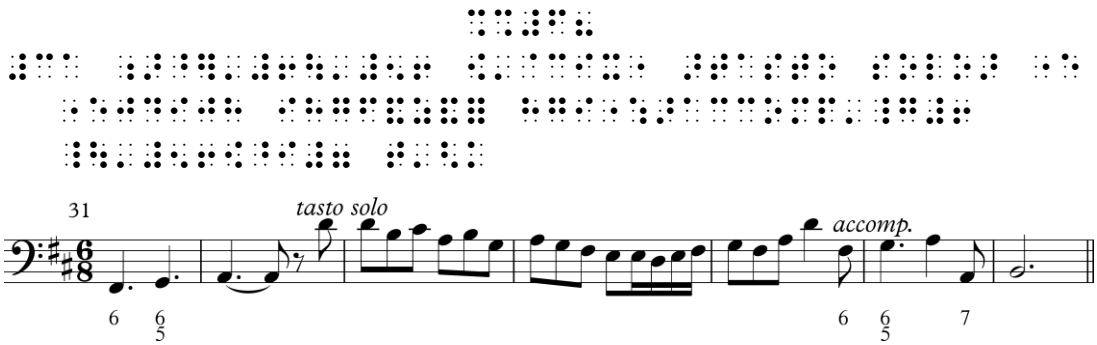
Example 30.2.5-1.



30.2.6. Tasto Solo

When, in a passage of figured bass, the bass melody is to be played without accompanying chords, the direction "tasto solo," "only cello," or some such indication is given in print. The end of the passage is shown in print by a slanting stroke in the staff, or by an expression such as "accomp." Verbal directions are shown in braille as word-sign expressions. The slanting stroke is represented by the sign ⠸⠌ in the music line.

Example 30.2.6-1.



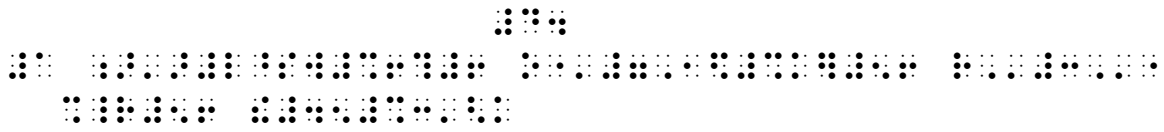
Example 30.2.6-2.

30.2.7. Bracketed and Parenthetical Figures

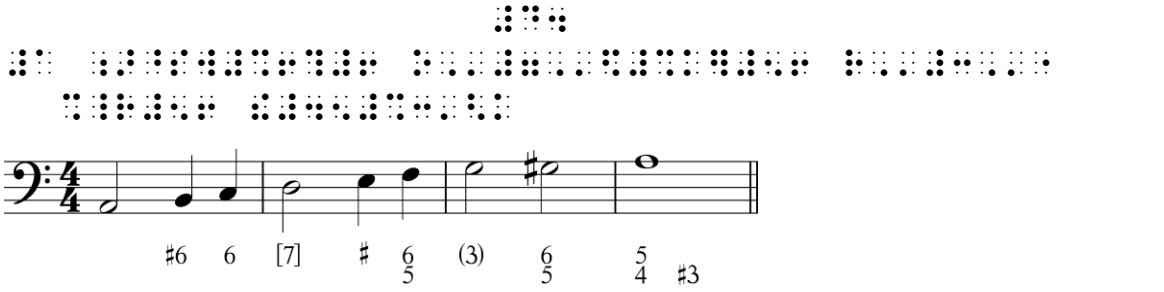
Parentheses that appear in print are represented by music parentheses. When small brackets enclose a feature, the special signs for small brackets must be used in facsimile copy; in nonfacsimile copy, music parentheses may be used. (See Par. 1.13.2.)

Example 30.2.7-1.

(a) Facsimile



(b) Nonfacsimile



30.3. Figured Bass in Vertical Mode

In the vertical manner of presentation, the first figure appears directly below the bass note with which it is associated, with the remaining figures in a vertical column as they appear in print, with the following stipulations:

(a) The figured-bass sign is not used.

(b) When the note is preceded by a modifier such as an octave mark, an accidental, or a nuance, the numeric indicator is written below that sign and the figure itself falls directly below the note. If the note is not preceded by such a modifier, the numeric indicator is placed to the left of the note, so that the figure is aligned below the note. It must be absolutely clear which note is associated with the figure.

(c) Numerals are written in the lower part of the cell even where they are not shown with the numeric indicator.

(d) A plus sign is represented by dots 346 and is treated as if it were an accidental.

(e) The numeric indicator occurs only for the top figure of the column. The numeric indicator is used even when that figure is an accidental or other figure.

(f) An accidental appearing in conjunction with a numeral is placed after the numeral, even if it has been printed before it.

(g) When there are successive figures or columns of figures below a sustained note, the horizontal numerals in the top row are connected by one or more literary hyphens ⠤ between them. Since the numerals in the lower rows are vertically aligned, it is not necessary to insert hyphens in those rows.

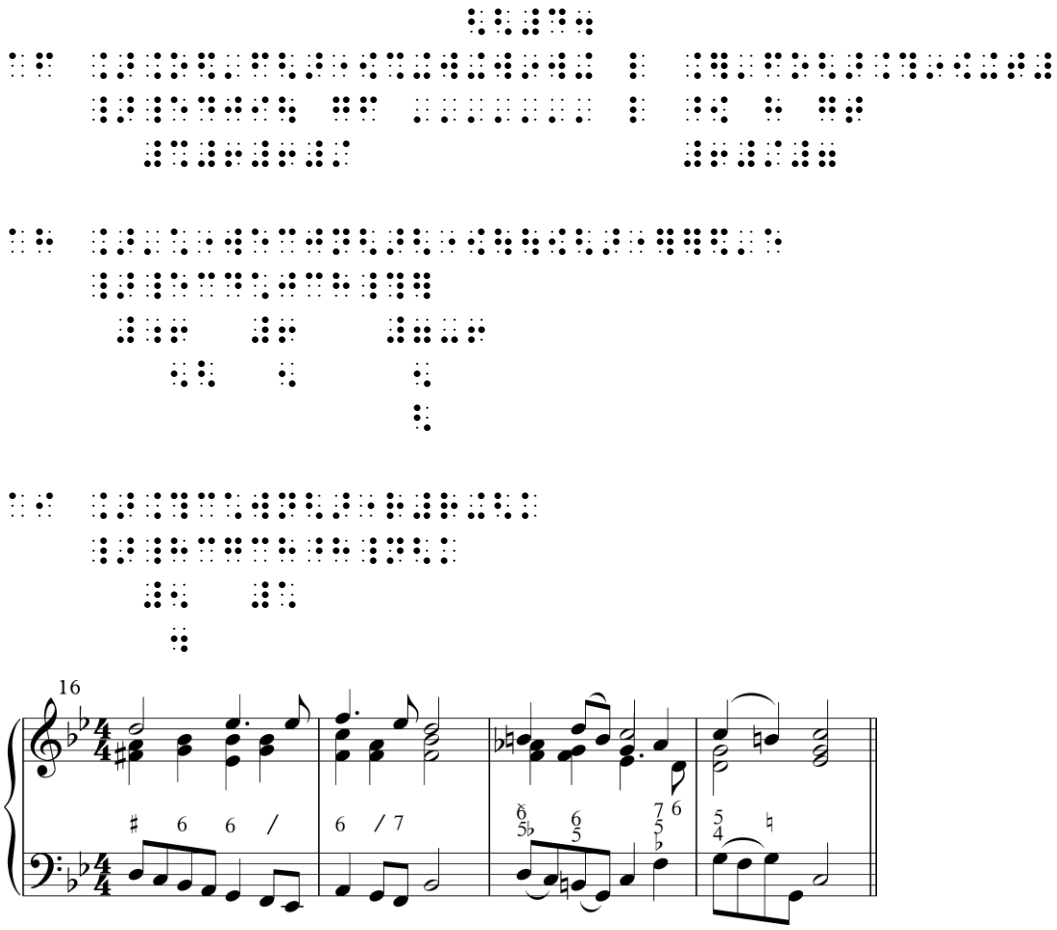
(h) A line of continuation is represented by dot 1. If it is the first figure in a column it is preceded by the numeric indicator, as is any other figure.

(i) Spaces must often be left in the music line in order to achieve the alignment. Where the horizontal placement of the figures leaves blank spaces in the music line, the special bar line ⠸ may be used to separate measures. (See Par. 1.10.2 regarding use of this sign.) Alternatively, the music hyphen may be used when there are two or more successive spaces, the vertical coincidence of spaces in all lines serving to show the separation of measures.

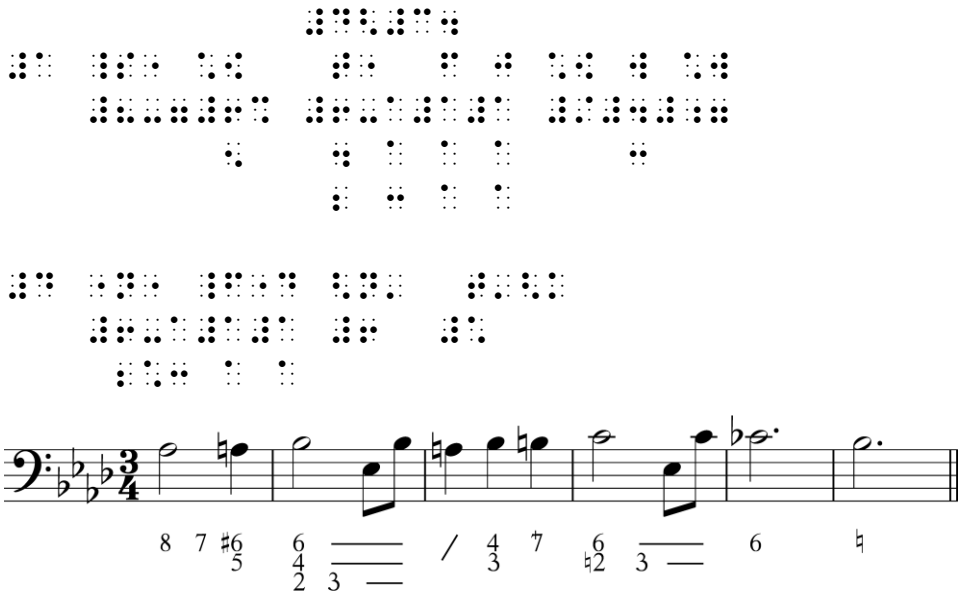
(j) No run-over lines are permitted.

(k) A blank line must be left between successive segments or parallels.

Example 30.3-1. Compare with Example 30.2.1-1.



Example 30.3-2. Compare with Example 30.2.3-1.



30.4. Harmonic Analysis

In print, for the purpose of chordal analysis, roman numerals are typically combined with arabic numerals and other figures in a format similar to that of figured bass. In braille, the first sign of the chord symbol is placed below the note with which it is associated, and the remaining characters follow horizontally. Spaces are introduced into the music line as necessary, and guide dots are inserted where seven or more successive spaces occur. The separation of measures may be shown by either method, employing the special bar line sign or employing the music hyphen. The following stipulations apply:

(a) The first letter of the roman numeral falls directly below the note. When the note is preceded by a modifier or modifiers such as an octave mark, accidental, or nuance, the capital sign or lowercase indicator is written below the last cell before the note.

(b) For any instance showing chordal analysis that includes other voices along with the bass melody, all intervals must be read upward. When the score is for keyboard, the sign for right hand reading intervals upward ⠸⠸⠸ must be used.

(c) Only the single capital sign is used for any capitalized roman numeral. A lowercase indicator is used for every lowercase roman numeral.

(d) The associated arabic numerals and/or accidentals modifying or replacing numerals follow the roman numeral (and any intervening symbol such as a small circle, a triangle, or a plus sign) without a space, and are introduced by a single numeric indicator. A column of figures is read upward from the lowest. Numerals are given in the lower part of the cell. An accidental precedes the numeral to which it applies even if it has been printed following the numeral. An isolated accidental is followed by dots 13 to separate it from the following braille symbol except when it is followed by a space.

(e) Print parentheses are represented by the music parenthesis signs.

(f) An initial indication of key is given at the margin, preceded by the capital or lowercase indicator and employing the music sign

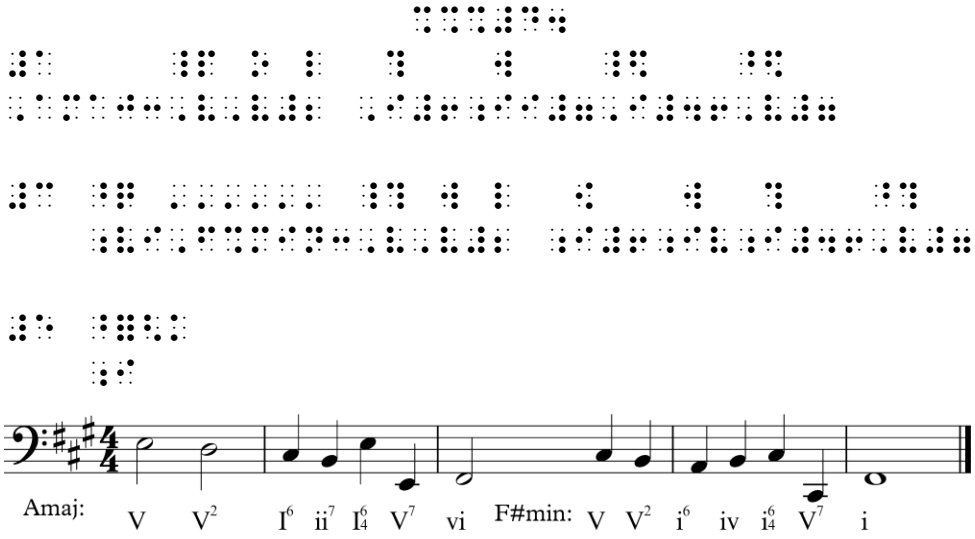
for flat or sharp as appropriate, and follows print regarding punctuation. No space is needed between a key indication and adjacent chords unless it is required by some other factor. A key indication that occurs within a line is brailled preceding the first character of the following chord, which is normally a capital sign or a lowercase indicator.

(g) An analysis such as “V of ii” is brailled as it appears, including the interior spaces. The chords are aligned so that the first sign appears directly under the bass note. (See Examples 30.4.1-2 and 30.4.2-1.)

(h) Intervals should not be doubled unless all concurrent intervals are doubled.

(i) A blank line must be left between successive parallels or segments.

Example 30.4-1.



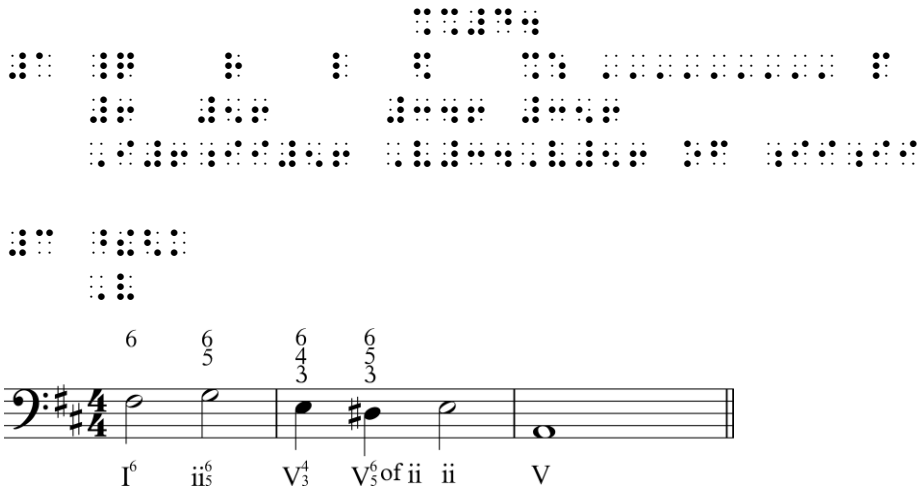
Example 30.4-2.

30.4.1. Multiple Print Lines with One Bass Melody

When two or more streams of analysis are given in print, one above the other, the braille should follow the print, introducing as many braille lines as necessary. Likewise, if a figured bass and a harmonic analysis are both shown in print, both must be shown in braille.

Example 30.4.1-1. Multiple lines of analysis

Example 30.4.1-2. Figured bass and analysis



30.4.2. Using Open Score for Harmonic Analysis

In complex excerpts, such as those that would involve in-accords, an open-score presentation is preferable. Arabic numerals and accidentals are brailled in vertical columns if they are printed vertically. An appropriate number of dots 36 are used to represent any horizontal lines printed between inversions.

Example 30.4.2-1.

30.5. Analytical Symbols in Literary Text

When roman numerals as analytical symbols occur in a literary text, they may be transcribed as ordinary roman numerals. However, when they are combined with arabic numerals or other signs, the combined symbols should be shown as music signs, employing the opening music code indicator ⠼⠼ and terminator ⠼⠼ as described in Par. 1.16.

31. HARPS
(Tables 25 and 27)

31.1. Standard Notation

Harp music is notated in a grand staff and in general appears very much like keyboard music. Like piano music, the right hand is usually printed in the upper staff and left hand in the lower staff, although music for either hand may be printed in either staff. Like piano music in braille, the upper line of a two-line parallel should be devoted to the music of the right hand, and the lower line for the music of the left hand, but "visiting hands" may occur. The hand signs are employed as they are in keyboard transcriptions. Intervals and in-accords are read downward in the right hand and upward in the left hand. When the assignment of hands is not clear, the transcriber should follow print as closely as possible.

31.1.1. Special Notations

Harp music often includes notations that are not found in keyboard music. The most common of them are described in the following paragraphs. It is advisable to consult with a harpist when unfamiliar notations are encountered, and the transcriber may have to invent braille devices to represent them.

31.2. Pitch Settings

All instructions about tuning and setting of pitches must be given in the transcription where they appear in print. Such instructions may be written as note names, as strings of note names, or as Salzedo diagrams. Pitch-setting instructions are transcribed as follows:

(a) When note names are employed, they are given in braille as word-sign expressions. The letter names of notes are not capitalized, and the single-cell signs for accidentals, rather than the two-cell Unified English Braille signs, are used where they appear in print. A word-sign indication consisting of a single note name must be terminated with a dot 3. When an indication consists of a string of note names, the list of names is brailled as a longer expression; the note names are separated by spaces;

any commas are omitted; a terminating dot 3 immediately follows the last of the note names.

(b) A braille repeat of a measure, part-measure, or passage does not include a pitch-setting indication that occurs at the end of the original.

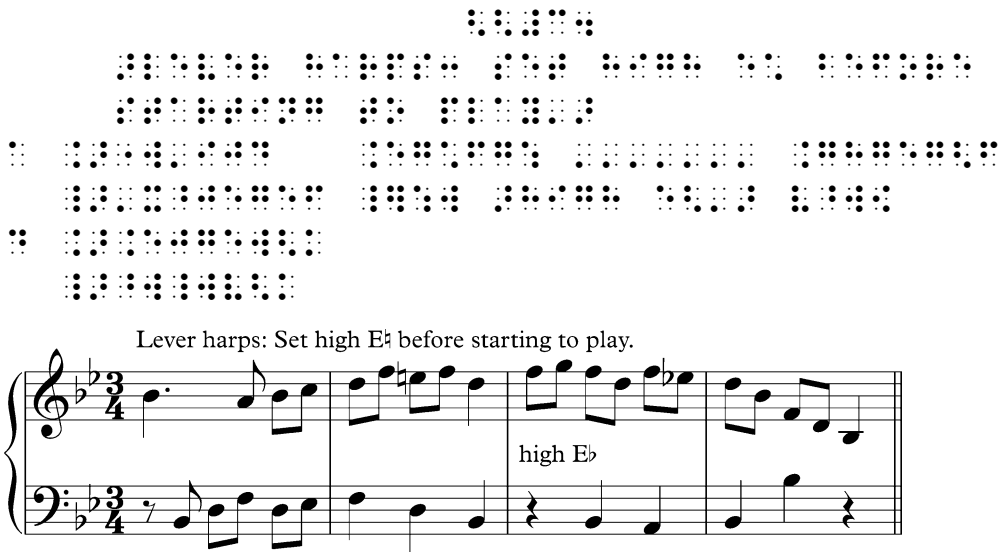
(c) A setting that is indicated at the beginning of the score should be given between word signs in a free line above the right-hand line, starting two cells to the right of the hand sign. If there is a concurrent word-sign expression given at the same point, the pitch adjustment may be shown in that line before the other expression. If there is not room for both expressions, the pitch adjustment should be given in an additional free line above the other expression.

(d) A change consisting of a single note name that is printed at the beginning of a measure may, optionally, be given in braille at the end of the preceding measure if there is room.

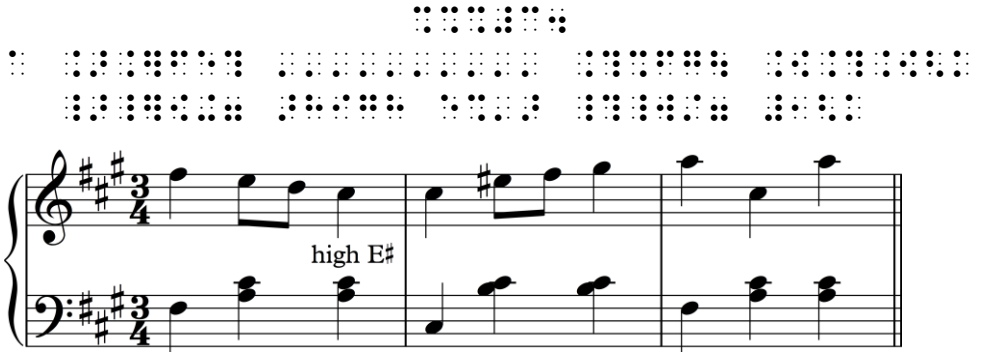
31.2.1. Changes of Pitch with Lever Harps

In music for lever harps, changing the pitch of an individual string during performance is written as an instruction such as “middle G#” or “low Bb.” These instructions are placed in the music where they occur, preferably in the left-hand line since the levers are located on the left side of the harp. There may be an obvious place, such as a rest or a note of long duration in the left-hand part that makes it clear when the lever is to be moved. The expression should be brailled immediately after that note or before that rest. If there is not such an obvious clue about the composer’s intention, the expression should be placed in the left-hand line as near as possible to where it is printed.

Example 31.2.1-1.



Example 31.2.1-2.



31.2.2. Changes of Pitch with Pedal Harps

In music for pedal harps, all of the notes with the same letter name in all octaves are changed at once, by adjusting the appropriate pedal. Changes of pitch are therefore often given simply by writing the name of a note with an accidental. The indication should be located as near as possible to its place in print. However, care must be taken to avoid locating the pedal change before the last occurrence of a pitch, in any octave, of the name that is to be changed.

Example 31.2.2-1.

31.2.3. Pedal Diagrams

A Salzedo diagram shows the position of each of the seven pedals from left to right, along a horizontal line, with a vertical intersecting line dividing the left-foot pedals (D, C, and B) from the right-foot pedals (E, F, G, and A). A mark through the horizontal line indicates the natural note, a mark above the line the flat note, and a mark below the line the sharp note. In braille the prefix ⠒⠒ introduces the diagram, which is in all ways treated as a word-sign expression. The seven pedal positions follow in left-to-right succession; the high position is represented by dots 12, the intersecting position by dot 2, and the low position by dots 23. The vertical line that separates the left from the right sides of the diagram is represented by dots 123. Dot 3 always follows the last pedal mark to serve as a terminator. In every transcription that includes pedal diagrams, the prefix for pedal diagrams and a description of its use must be given in the Transcriber’s Notes page of each volume in which the diagrams appear. The following modifications may be encountered:

(a) Diagrams may be printed with solid (black) marks representing the pedals that are to be changed and empty (white) marks representing those that are not changed. The white marks are shown by brailling dots 13 in the places of the unchanging pedals.

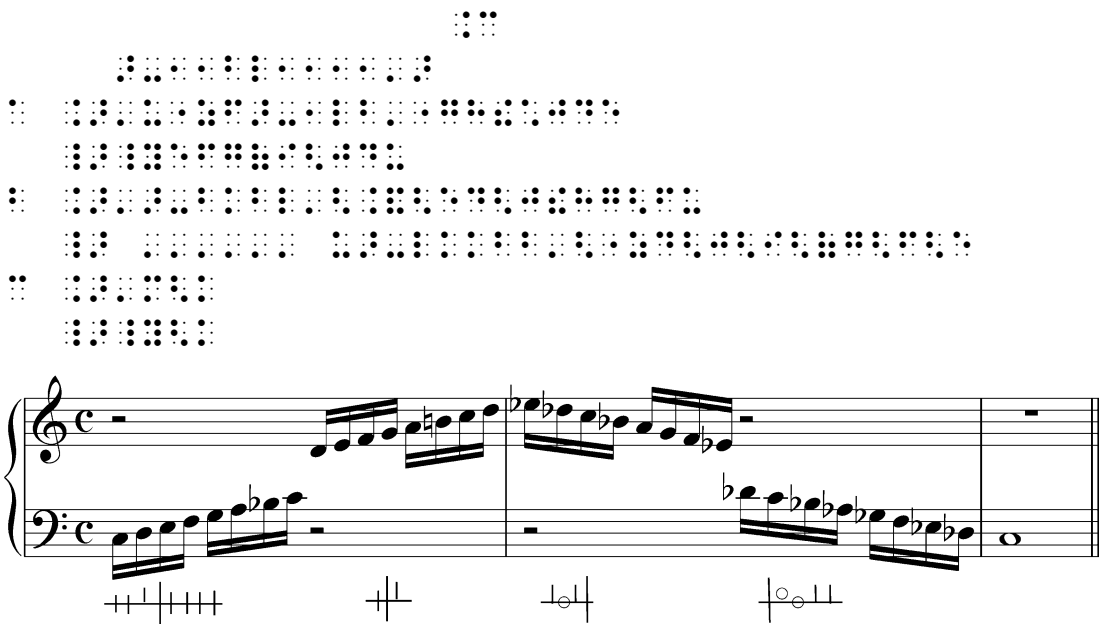
(b) Partial diagrams may be printed that include only the pedals that are to be changed, or that show only a subset of the seven pedals. The presence of the cell of dots 123 separating the left from the right pedals may serve adequately to identify which pedals are affected. If there is any doubt, the complete series of seven pedals should be shown, with the cell of dots 13 representing the missing pedals.

(c) It may sometimes be advisable to adjust the arrangement of measures so that a pedal diagram may be removed to a free line above the right-hand line at the beginning of a new parallel in order not to interrupt the rhythmic continuity of the music.

Example 31.2.3-1.

Example 31.2.3-2.

Example 31.2.3-3.



31.3. Damping of Strings

The signs ⠸⠸ and ⠠⠸ are used in braille to represent, respectively, damping and not damping strings. These are the same signs as are used in piano music to represent "pedal-up" (damped) and "pedal-down" (not damped). Note that the usual condition in piano music is damped, while in harp music the usual condition is undamped. In harp music, damping (stopping the vibration) of a string or strings is usually shown in print by an encircled cross. (This use of an encircled cross must not be confused with the use of an encircled cross symbol to indicate a coda in the D.C. and D.S. procedures.) The symbol may be accompanied by the French word "étouffer," or the word may be used without the symbol. The word is transcribed as a word-sign expression wherever it appears. The encircled cross represented by the sign ⠸⠸ is employed as required by any of many circumstances, some of which are illustrated in Pars. 31.3.1–31.3.7. These provisions may apply:

(a) If a fingering is given for the act of damping a string, the fingering sign must immediately follow the damping sign.

(b) The associated notes may be printed as notes of rhythmic value, as small notes, or as note heads without stems that are

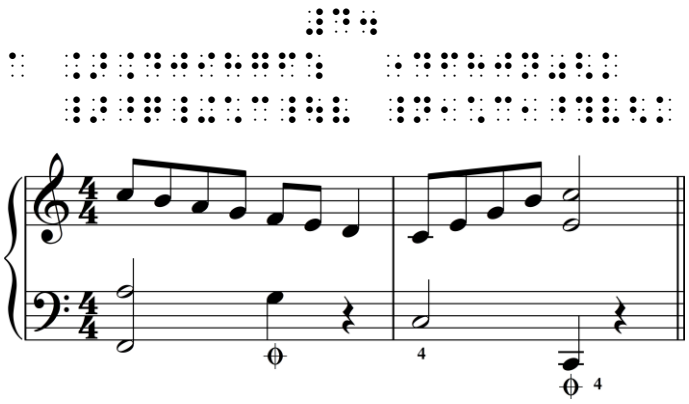
not counted in the rhythmic content of the measure; it may sometimes be necessary to provide transcriber-added rests (preceded by dot 5) if the valueless notes occupy visually measured space in the print.

(c) A damping sign that is printed before or concurrent with a rest, either written or implied, is brailled before the rest.

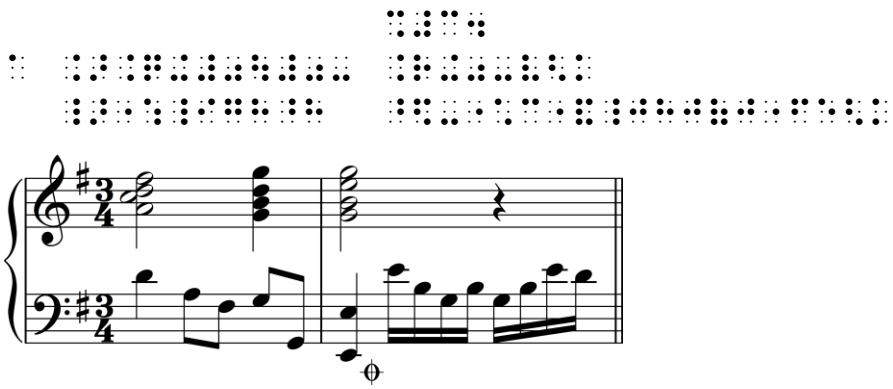
31.3.1. Damp a Single String or Chord

The damping sign is placed before a single note or chord of rhythmic value that is to be damped. However, if the damping sign is clearly positioned in the print to indicate that the note or chord is to be damped after it is sounded, the modified symbol ⠐⠤⠄ is brailled immediately following the note.

Example 31.3.1-1.



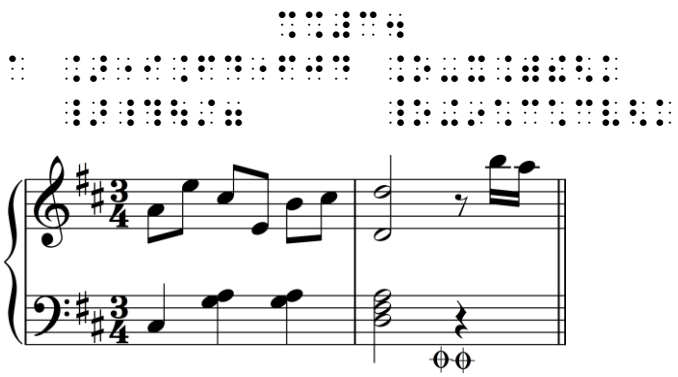
Example 31.3.1-2.



31.3.2. Damp All Strings

The encircled cross may be shown twice, or itself enclosed in a larger circle, to indicate that all sound is to be damped. The braille damping sign is shown twice in succession to represent either of these symbols.

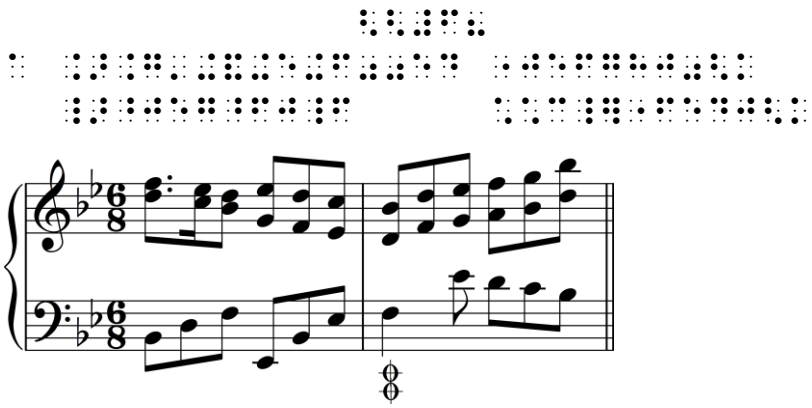
Example 31.3.2-1.



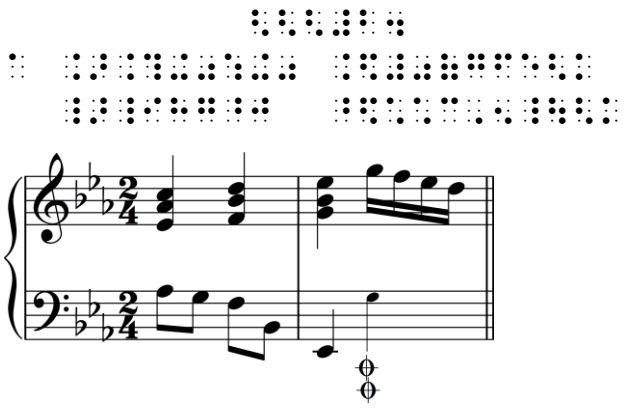
31.3.3. Damp All Strings at and below a Given Pitch

To show that everything below a particular note is to be damped, two encircled crosses may be printed vertically below a note. This use may be printed in relation to a normal note of rhythmic value, to a small note, or to a stemless note head. The braille sign for this device ⠸⠸⠸ precedes the note.

Example 31.3.3-1.



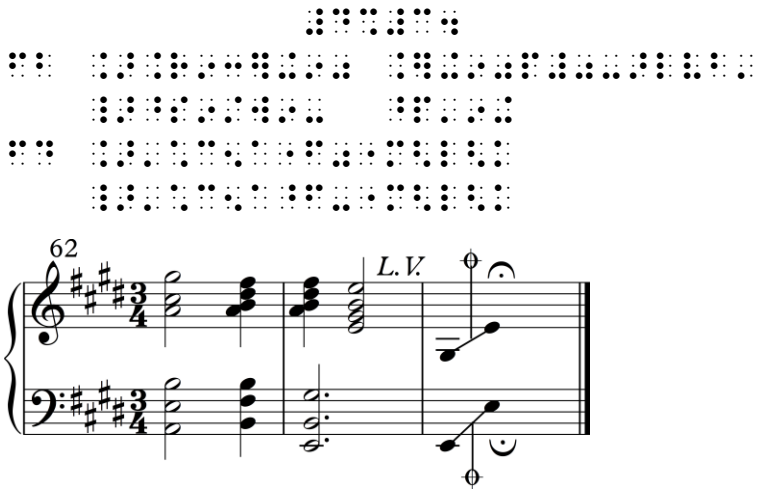
Example 31.3.3-2.



31.3.4. Damp a Specific Range of Adjacent Notes

A range of notes to be damped may be shown in print by note heads at the outer pitches to be included in the damping, connected by some graphic device in conjunction with the encircled cross. The damping sign follows the last of the sounded notes that is to be included in the damping. The first of the pair of pitches, preceded by the note-head-only sign, is given following the damping sign, and the second of the notes is represented by the appropriate interval sign, with an octave mark if necessary. Intervals are read downward in the right hand and upward in the left hand. The transcription of the device should precede a rest if one has been given in the print or is necessarily added by the transcriber.

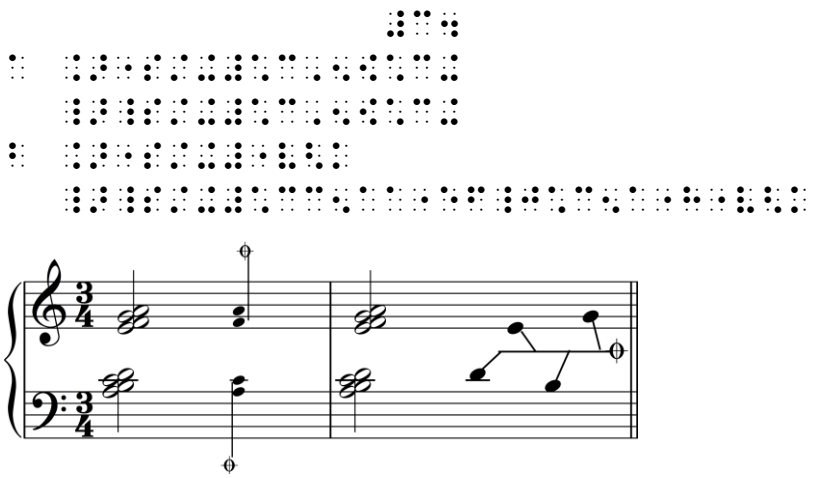
Example 31.3.4-1.



31.3.5. Damp Only Selected Pitches

When some but not all sounding strings are to be damped, the notes to be damped may be connected to the circled cross as a chord or as individual notes joined by some graphic device. When such notes to be damped are shown as a chord, the damping sign must be given for the note and each interval. If the graphic device implies that the strings are to be damped in a particular order, the second cell of the braille damping sign may be doubled before the first of the notes and the two-cell sign given before the last of them.

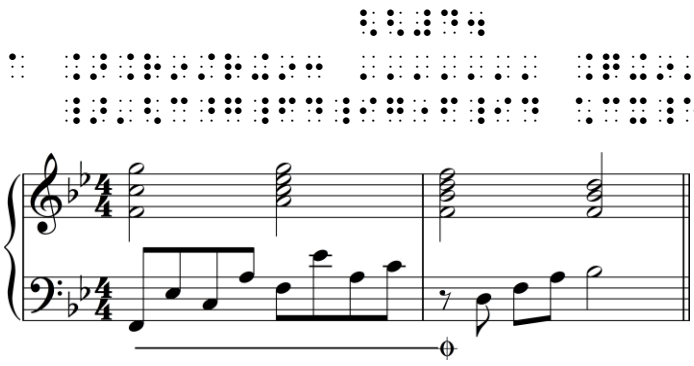
Example 31.3.5-1.



31.3.6. Delay Damping of a String

Sometimes a line is printed leading from where a particular string is sounded to an encircled cross at a later rhythmic point where that string is to be damped. The sign ⠸⠸ precedes the note at which the leading line begins. The damping sign is brailled where it occurs.

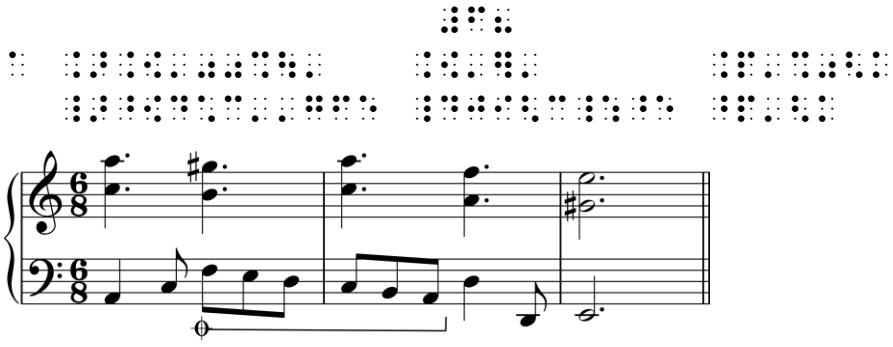
Example 31.3.6-1.



31.3.7. Damp Successive Notes

A line of continuation following a damping indication may be printed to indicate that successive notes are to be damped. In braille, the line of continuation is shown by two dot 3s following the damping sign. The sign ⠒ follows the last of the included notes.

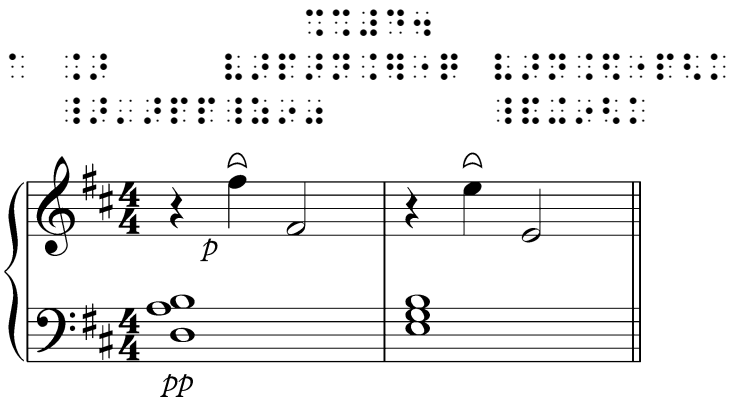
Example 31.3.7-1.



31.4. Special Indication for Fingernail Technique

A crescent-shaped symbol is sometimes shown in print when a string is to be plucked with the fingernail instead of with the flesh of the finger. The braille sign representing this indication, a letter *n* preceded by a word sign, is placed before the note, and is positioned and treated as any other word-sign expression.

Example 31.4-1.



32. ACCORDIONS
(Tables 25 and 28)

32.1. Accordion Notation

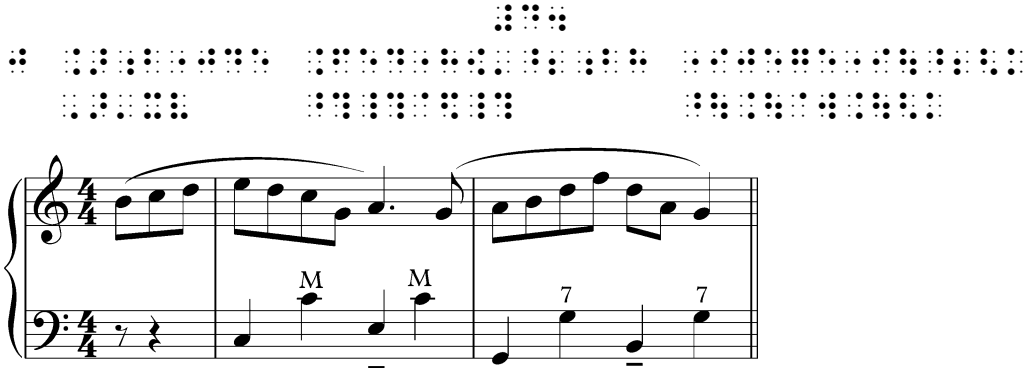
There are many sizes and models of accordions and concertinas, as well as differing print systems of notation. The present work can set forth only the basic principles of the braille notation. The transcriber should make adjustments for special cases and provide a clear explanation of these in the transcriptions. The system of notation presented here is adapted for a piano accordion that has a piano-like keyboard for the right hand and six rows of buttons for the left hand. Music for this instrument is printed in a grand staff. It is transcribed in bar-over-bar format. The upper staff contains the music for the right hand and is transcribed in the first line of the parallel, exactly as is piano music, indicated by the right-hand sign. The lower staff contains the music for the left hand, and is transcribed in the second line of the parallel, as described in the following paragraphs. The signs only bear their special significance when the passage is preceded by the button-row notation sign ⠸⠸ which is treated as a hand sign.

32.1.1. Left-Hand Bass and Chord Buttons

In print, the notes of the basses (the first two rows of buttons) occur in the lower part of the staff with stems turned up. Notes for chords (the remaining four rows) occur in the upper part of the staff with stems turned down. With the six-row accordion being used for illustration here, the buttons of row 3 activate major chords, row 4 minor chords, row 5 dominant-seventh chords, and row 6 diminished-seventh chords. Any note for the left hand, regardless of its position on the staff, can be played on one button only. Since octave marks are thus rendered unnecessary, the same signs are used to number the rows of buttons. The signs for rows of buttons precede the notes immediately and must not be separated from them by any other signs. A row sign remains in effect until it is contradicted by another row sign. A row sign in effect must be restated at the beginning of a new braille line or when it follows an interruption such as a braille measure-number repeat. Notes and rests are, of

course, written in the normal manner. Example 32.1.1-1 shows a right-hand melody along with alternating basses and chords in the left hand.

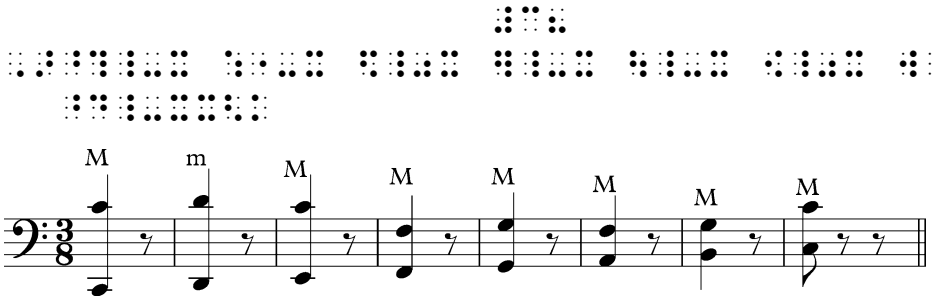
Example 32.1.1-1.



32.1.2. Chord Buttons Shown as Intervals

When notes for chords stand over basses of identical time value, being played simultaneously with them, these chord notes may be written as intervals preceded by the appropriate chord signs. In this case each chord sign applies to one interval only. Intervals may be doubled, but the doubling must be broken before a change of row.

Example 32.1.2-1.

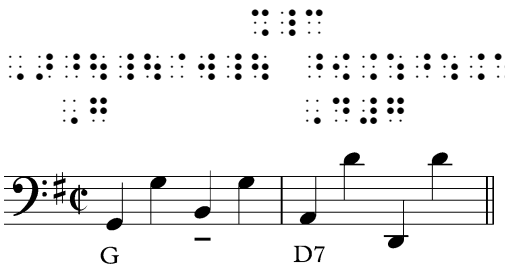


Example 32.1.2-2.

32.1.3. Button Signs Together with Chord Symbols

Chord symbols and accordion notations are sometimes combined in the same print score. In braille the chord symbols are aligned below the associated notes. The chord symbols determine the row numbers of the chords.

Example 32.1.3-1.



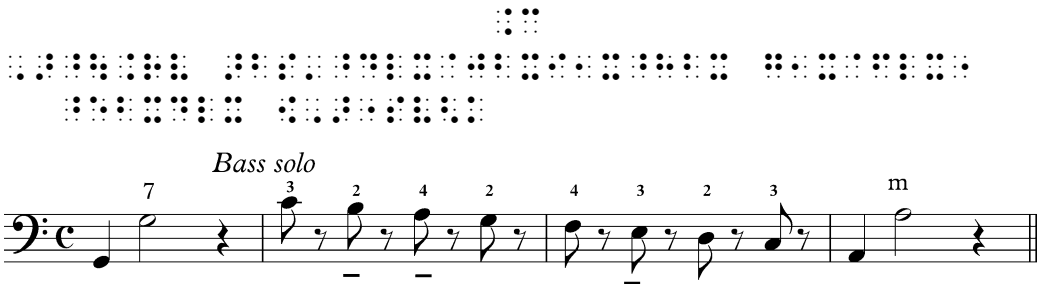
32.1.4. Fingerings

Fingerings may be printed with left-hand button notes as well as with right-hand keyboard notes. They are shown as they are in keyboard music, immediately following the notes or intervals to which they apply. (See Example 32.1.5-1.)

32.1.5. Incidental Bass Solo

When an instruction such as “only bass” or an abbreviation such as “B.S.” is printed to indicate that a bass passage is to be played without chords, the abbreviation ⠒⠒⠒ is inserted. Ordinarily, the return of a sign indicating a chord row button is sufficient to signal the end of the passage. If there is any doubt about that point, the button-row notation sign ⠒⠒ should be inserted.

Example 32.1.5-1.



32.1.6. True Melodic Bass

When there is a change from normal chord accordion to melody bass, the left-hand sign ⠒⠒ is inserted, the letters *BAR*, or other print indications are included, and octave signs are used. The button-row notation sign ⠒⠒ is reintroduced at the return of chord accordion notation with row signs.

32.2. Fully Written Bass Part

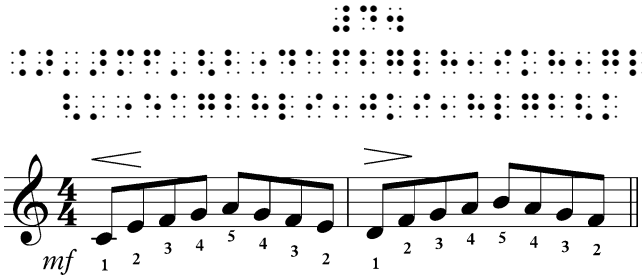
When the left-hand part is written out fully, showing the chords as notes with intervals instead of as buttons, the bass and chords must be shown separately, employing in-accords. The entire measure is placed in the first side of the in-accord, prefaced by the left-hand sign and using octave marks. The bass notes are placed in the second side, prefaced by the accordion-bass sign, and including the button-row signs with the correct root notes as determined by the chord symbols.

Example 32.2-1.

32.3. Draw and Push Markings

The "draw" ⠸⠸ and "push" ⠸⠴ signs controlling the bellows should be placed in the right-hand part, and do not need to be followed by special octave marks.

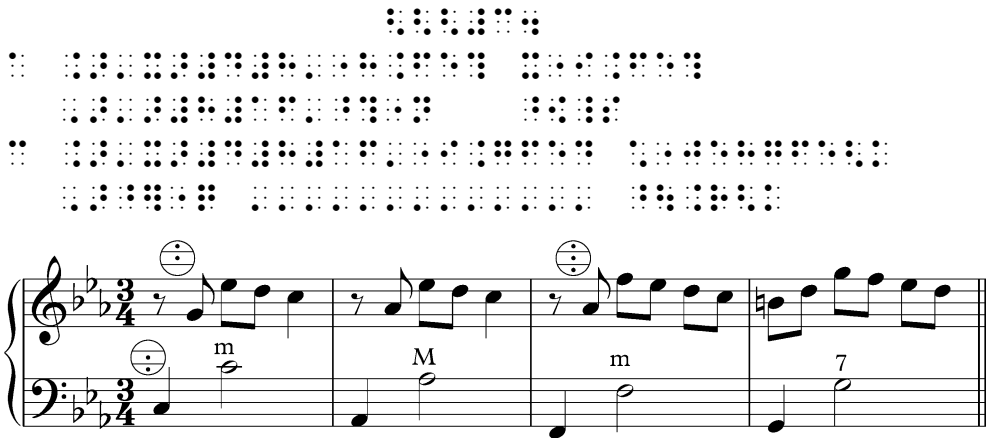
Example 32.3-1.



32.4. Registration

Printed words or abbreviations regarding registration are represented where they occur in braille by the abbreviations shown in Table 28. A registration sign shown by dots within a circle is placed directly in the line of music and is followed immediately by the next music character. If registration symbols that are not illustrated in Table 28 appear, similar braille signs should be devised and described in a transcriber's note.

Example 32.4-1.



33. INSTRUMENTAL ENSEMBLE SCORES (Table 29)

33.1. Application of Bar-over-Bar Format

A score for an instrumental ensemble, including an orchestra or band, employs the basic principles of bar-over-bar format as described in Sec. 28. It is transcribed as a condensed score, each parallel containing only the music of the instruments that have music to play in those measures. An instrument that has only rests in those measures is omitted from the parallel. Consequently, how many lines are in a parallel may vary from one to many. This format is used in braille whether the print score is a full score that shows all rests in all parts, or is a condensed or "miniature" score that shows only active parts in variable systems. It may often be necessary for the transcriber to make adjustments and additions to the following directions and rules, but these must always be based on the principles set forth in this section.

33.2. List of Instruments

Immediately following the title, a two-column table lists all of the instruments included in the score. In the first column the names appear in the order they are given on the first page of the printed score whether they have notes or rests in those measures. This name column includes all of the information that is given on the first page of the printed music, including the keys of transposing instruments. The second column, which is left-aligned beginning two cells beyond the last cell of the longest of the names, gives the abbreviations that are employed to identify the instruments in the transcription. The following conditions apply:

(a) No contractions are employed.

(b) Unified English Braille signs for accidentals and letter modifiers are used when English is the language of the score. Accented letters in a foreign-language score are brailled with the characters for those symbols in that language.

(c) An instrument line may run over to a second line, if necessary, indented to cell 3 or to cell 5 if there are two or more instruments of the same name on separate staves.

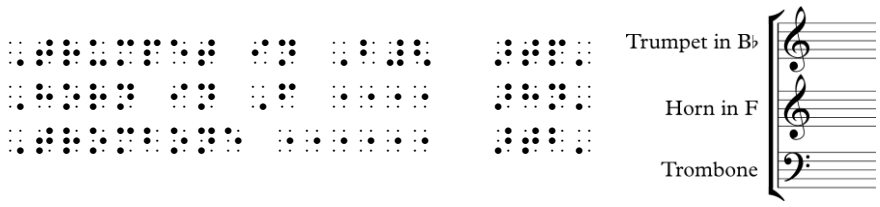
(d) Two or more dot-5 guide dots are inserted to fill out the width of a column when an instrument name ends three or more cells before the end of the longest name. One space separates the end of the name and the beginning of the guide dots.

(e) If there is not room on the first page for the title, the table of instruments, the music heading preceded by a blank line, and the first full parallel of music, the music heading and first parallel must begin on the next page.

33.2.1. Abbreviations of Instrument Names

A list of abbreviations for the English, French, Italian, and German names of the usual orchestral instruments is given in Table 29. English names and abbreviations are used in all of the following examples. It will often be necessary for the transcriber to devise abbreviations for instruments that are not included in Table 29, and these should always be limited to two or three letters conveying an immediate suggestion of the name (e.g., glo for glockenspiel, tt for tam-tam, etc.).

Example 33.2.1-1.

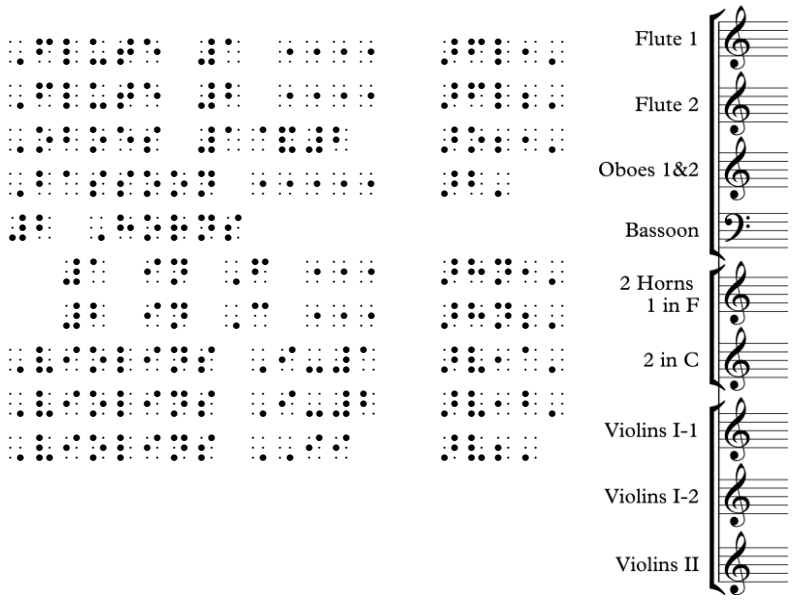


33.2.2. Numbering Included in Abbreviations

When there are more than one of an instrument in the list and they are numbered, the number is given as part of the abbreviation, as a lower-cell number without a numeric indicator, before the dot 3 that always concludes the abbreviation. When two or more parts for like instruments are combined in a staff, the numbers are included in the abbreviation in order from larger to smaller. Thus, the numbers are brailled from lowest part to highest part, in the same order as the parts will occur in intervals

or in-accords in the score. (See Par. 33.4.2 and “Oboes 1&2” in the Example below.) Sometimes a part that is numbered may be further divided; in that case, the second number is given as an upper-cell number, without a numeric indicator, before the dot 3. (See “Violins I-1” and “Violins I-2” in the Example below.)

Example 33.2.2-1.



33.2.3. Instruments with Multiple Staves

When a score includes an instrument such as a piano, organ, or harp, which occupies two or more staves and therefore requires two or more lines of a parallel, each hand part is identified as if it were a separate instrument and the usual keyboard rules do not apply. (See Par. 33.4.2 and Example 33.7-1.) In the music, hand signs may be shown but are not required unless there are changes of hands.

33.3. Page Layout

No blank line is required below the running head at the top of a braille page, or between the music heading and the first line of music or a free line that contains text. A blank line is always required above the music heading except when it is at the top of the braille page immediately following the running head. When there are two or more parallels on a page, each succeeding parallel is preceded by at least two free lines. The first of these lines must be blank; the second, and further lines if they are needed, may contain section headings, rehearsal references, measure numbers, and/or longer word-sign expressions. Every parallel must be completed on the braille page on which it begins. If, however, there are so many parts to be included that they cannot be contained on a single page, the parallel may be started at the top of a left-hand page and completed on the facing right-hand page. The point of division should be made between related groups of instruments if possible, and the numbers of lines on the two pages should be as nearly equal as possible.

33.4. The Parallel

Each music line of the parallel (except a run-over line, as described in Par. 33.4.7) begins at the margin with the abbreviation of the instrument name, including a key signature if it is required. The music of each line begins one space beyond the end of the longest abbreviation, including key signatures if they are required. No attempt is made to exclude dynamic markings or other expressions from the alignment. If the parallel contains more than one measure, the first signs of the measures are vertically aligned in all parts, with guide dots inserted where there are more than six blank cells. The first note of every braille line must have an octave mark; the first notes of succeeding measures in the line, however, do not need the special octave marks required in keyboard music.

33.4.1. Key Signatures

If all parts in the score have the same key signature, the signature is given as usual in the combined signature as part of the music heading. If, however, not all parts have the same key signature, it is omitted from the music heading, and the appropriate signature is appended to the abbreviation of the instrument name at the beginning of each music line in each parallel. The signature immediately follows the dot 3 that terminates the abbreviation.

Example 33.4.1-1.

33.4.2. Intervals and In-Accords

Intervals and in-accords are read upward in all parts. The braille interval signs should be used freely, except in divisi parts for string instruments. In string music, braille intervals must be reserved for double, triple or quadruple stops; the only exception to this restriction is a divisi passage in octaves. The special limitations regarding intervals in string parts are illustrated in the following examples.

Example 33.4.2-1.

Example 33.4.2-2.

33.4.3. Braille Repeats

Very obvious measure or part-measure repeats may be used when they occur on the same braille line as the original passage. Braille numeral repeats may not be used. The braille da capo and dal segno devices may be employed for extensive repetitions when all details of the affected passages are identical.

33.4.4. Doubling of Braille Signs

All doublings in effect at the end of a parallel must be terminated or restated at the beginning of the next parallel.

Example 33.4.4-1.

33.4.5. Placing Longer Expressions

Longer word-sign expressions are ordinarily placed in free lines above the music lines to which they refer. If an expression does not occur at the beginning of the parallel, it may be positioned above the measure to which it applies, or even at a position within the progress of a measure if it is so placed in the print. Including a longer expression in the music line is not prohibited; however, vertical alignment of the first signs of measures must be maintained. An expression that is too lengthy to fit in the free line may be abbreviated so long as the meaning remains clear, or it may be extended into the next parallel, dividing a word at the end of the line if necessary. Within the parallel:

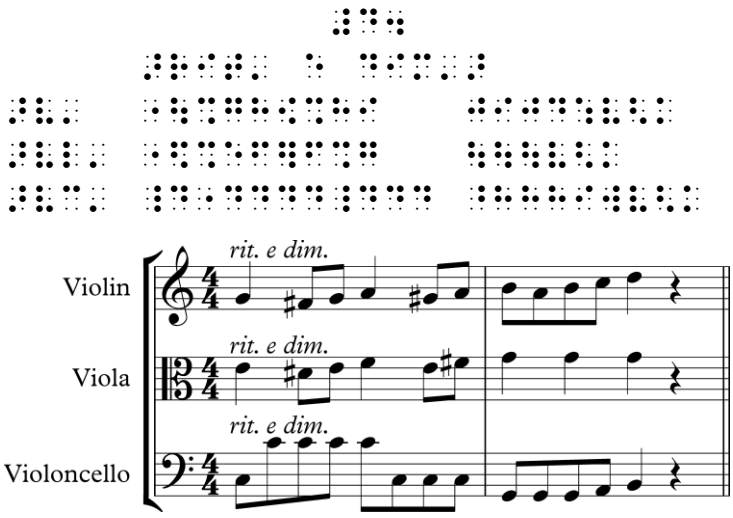
(a) An expression that affects all parts may be placed in the free line above the uppermost part, between word signs.

(b) An expression that affects the music of only one line may be placed between word signs in a free line above that line. When that one line is the top line of the parallel, the abbreviation of

that instrument, without its word sign, appears first, with a space separating the abbreviation from the text of the expression.

(c) An expression that affects the music of a successive subset of the parts may be placed between word signs above the uppermost of those parts. The abbreviations of those instruments, without their word signs, appear first, with a space separating the list from the text of the expression.

Example 33.4.5-1.



Example 33.4.5-2.

Example 33.4.5.3.

33.4.6. Measure Numbers and Rehearsal References

A new parallel must be started where a rehearsal reference mark or a measure number is given. The braille convenience of supplying measure numbers that do not appear in print can be used only when the print score includes no numbers or letters. When measure numbers appear at uniform places in the print score, at the beginning of each system or at every fifth measure for instance, the transcriber may show numbers as references at musically meaningful points rather than interpreting each print number as a reference mark. The indication is placed in a free line by itself, indented one cell beyond the first music signs of the parallel. If the marking is a letter or the number of a section, it is enclosed between word signs; if it is an actual measure number it is not enclosed. When the marking coincides with an expression that requires a free line above the first music line, the marking is

placed above the expression. If it coincides with a centered section heading, the heading is placed in the line above the marking.

Example 33.4.6-1.

Example 33.4.6-2.

Example 33.4.6-3.

Example 33.4.6-4.

33.4.7. Run-over Lines

When the music of only one or some of the lines in a parallel that consists of only one measure is too long to be contained within the available space, those lines may be continued in run-overs, indented two further cells. It may occasionally be necessary to extend even a majority of the lines of a measure if long notes in other lines prevent dividing the measure.

Example 33.4.7-1.

33.5. Dividing a Measure between Parallels

A measure that cannot be completed in the parallel may be divided by means of the music hyphen or measure division sign at the same rhythmic point in all parts, and continued in the next parallel. The division should be made between complete beats or other natural rhythmic units.

Example 33.5-1.

33.6. Parallel Movement

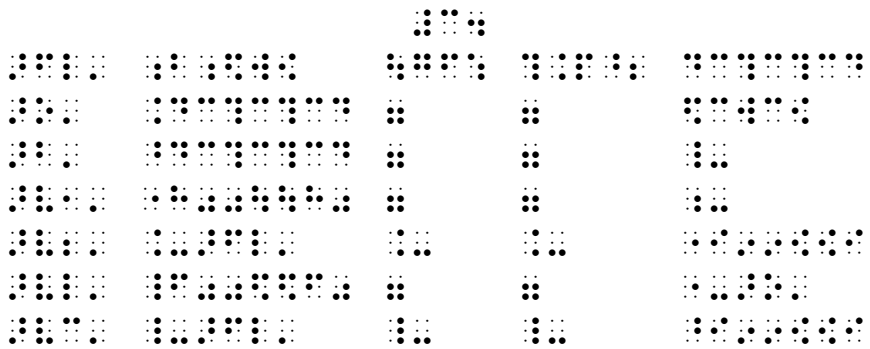
When parts are doubled by different instruments, at the unison or in any octave, the doubling may be shown by the parallel movement sign ⁝ which is the same as the octave interval. The device may only be used when all markings are identical, with the exception of octave marks and expression marks at the commencements of measures. It is normally used only for complete measures, although it may be used for a portion of a measure that is divided between parallels. When the doubling is in an octave other than unison with the original, an octave mark is required for each parallel-movement sign. The octave of the first note that follows use of the device in any voice must be marked. The device may be used under the following two conditions:

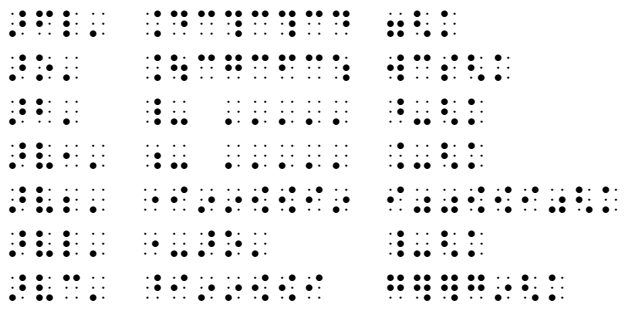
(a) When the instruments are located consecutively in the score, the uppermost of the parts is transcribed in full, and the parallel movement device is shown in each of the subsequent parts.

(b) When a very important and obvious melody line is doubled by instruments at some distance from one another in the score, the uppermost of the parts is written out. The parallel movement sign in each doubling part is followed by the abbreviation of the name of the instrument that has the melody written out. If the doubling continues in the same parallel, it is not necessary to restate the abbreviation following the parallel movement sign in the subsequent measures in that parallel.

Example 33.6-1.

Example 33.6-2.



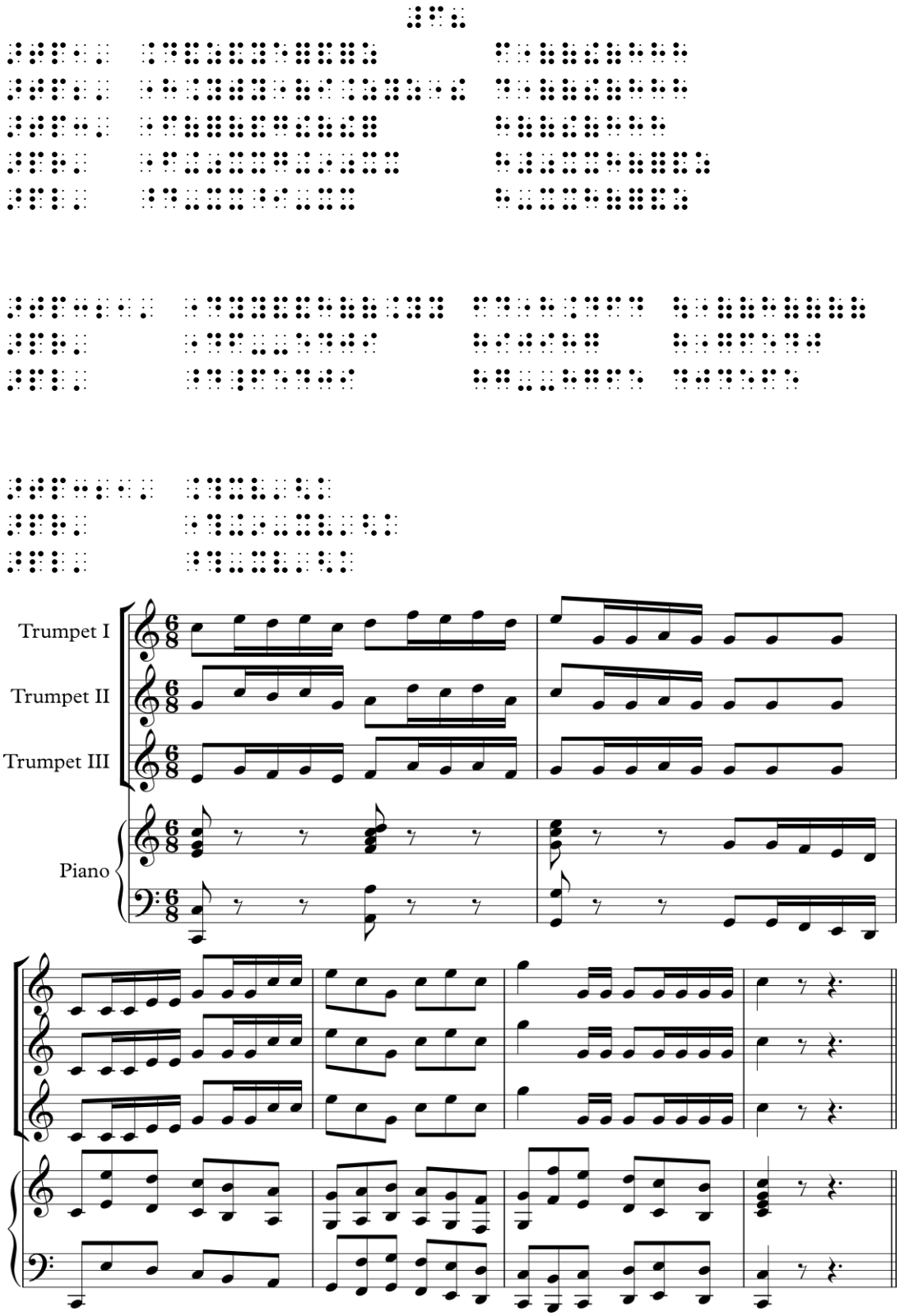


33.7. Consolidating Identical Parts

When two or more consecutive parts of the same instrument are in unison throughout a parallel, they may be consolidated into one braille line by showing the numbers of the parts in the

abbreviation at the beginning of the line, even if the parts have been printed on separate staves.

Example 33.7-1.



33.7.1. “A Due” Passages

In passages for wind instruments marked *a2* or the equivalent in any language, it is customary to re-mark this indication at the beginning of every print system while it remains in force. The marking must be shown as a word-sign expression at the beginning of the passage, but repeating the marks is not necessary in braille. The numbers attached to the names of the instruments at the beginning of each line provides a sufficient reminder.

34. PERCUSSION
(Table 30)

34.1. Categories of Print Scores

Music for percussion includes many kinds of scores. In some cases, it is clear that the music is intended for one performer or for specific individuals, to be played on one or more instruments. However, in music that is to be performed by an ensemble or by the percussion section of an orchestra or band, even the number of players is often not specified, and the matching of instruments with players is to be decided in rehearsal. Typical arrangements are:

(a) Music for a pitched instrument, such as a set of bells, a xylophone, or a set of kettledrums, is printed on a staff or grand staff. Appropriate clef signs are used.

(b) Music for a single unpitched instrument such as a drum or triangle may be printed in a staff, occupying only one line or space, or it may be printed on a single horizontal line intersected by vertical bar lines. Either a contrived clef sign or a bass clef sign may be shown when the staff is employed.

(c) Music for an instrument, such as a set of temple blocks or cymbals of different sizes, that produces sounds of different non-specific pitches, is usually printed on the lines and spaces of a staff, often with x-shaped note heads to indicate that the pitches are not specific. Either a contrived clef sign or a bass clef sign may be shown.

(d) Music for a collection of unpitched instruments that is to be played by a small group of players may be notated in a series of horizontal lines intersected by vertical barlines, or it may be given in staves utilizing lines and spaces to indicate the various instruments. Sometimes two instruments may be shown on one horizontal line by designating up-stems for one and down-stems for the other. The assignment of lines and/or the lines and spaces of the staff is usually specified by abbreviations or icons, and may be changed in the course of the score. When the instruments are not named in a part labeled "drums," written on a five-line staff,

the lowest space (A) is usually for bass drum and the third space (E) is usually for snare drum.

(e) Music for a drum kit, an assemblage of instruments to be played by a single musician, usually associated with jazz or popular genres, is printed in a single staff utilizing the lines and spaces to indicate the various components of the set. Either a bass clef sign or a contrived clef sign may be shown.

(f) Music for the percussion section of an orchestra or band, or for an ensemble of percussionists may be printed in a combination of any or all of these formats.

34.2. Typical Braille Transcription

It is normal for percussion music to include many instructions. In a transcription that is longer than a few pages, such notations that appear more than once should be given in a Special Symbols page. Explanations of braille symbols and devices should be included there along with the related notations. Transcriptions, except drum kit scores as described in Par. 34.7, are generally formatted as follows:

(a) A part for a single performer using a single instrument is transcribed in single-line format. A set of like instruments of different sizes, such as temple blocks or tom-toms, may be treated as a single instrument.

(b) A part that includes two or more instruments concurrently, for one performer or for an ensemble, and whether it is printed in multiple staves or in one staff, is transcribed as an instrumental ensemble score as described in Sec. 33, showing each instrument's music in a separate line, designated by an abbreviation at the margin. A set of like instruments of different sizes is treated as a single instrument. Three exceptions to the rules of Sec. 33 are that backward-numeral repeats may be used extensively, that only one blank line is required between successive parallels, and that a third column may be added to the table of instruments to show assigned note names. (See Examples 34.2.3-2 and 34.7-1.) The abbreviations from Table 29 should be used where they are applicable.

(c) To conserve space in either of these two formats, music for instruments that are never employed simultaneously may be shown in one part with the abbreviations from the list of instruments identifying each change of instrument in that line. (See Example 34.5-1.)

34.2.1. Note Names

Music for pitched instruments is transcribed the same as keyboard music. When the music for unpitched instruments is printed in a five-line staff, the letter names of notes are used as if they were written in bass (F) clef. When it is printed on single or multiple horizontal lines, any notes may be used; the note *C* is the one most commonly used. The assignment of notes to unpitched instruments must always be given in the table of instruments at the beginning of the score or on the Special Symbols page or Transcriber's Notes page.

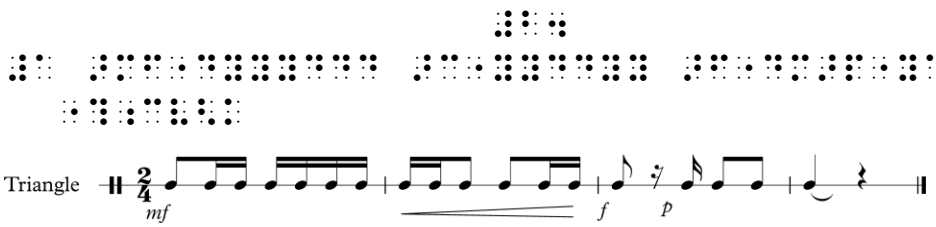
34.2.2. Octave Marks

While the notes in music for unpitched instruments do not represent pitches of the scale, octave marks are required by the nature of the braille system. The octave marks are used according to the rules for an instrumental ensemble score or for single-line format, as appropriate. When the music is printed on a single horizontal line, fourth octave is usually assumed, although use of any octave is permissible; for instance, a high octave might be suggestive for triangle and a low octave for a tam-tam. When it is printed in a five-line staff, the octaves associated with the bass clef are used. (See Example 34.2.3-2.)

34.2.3. Interval Signs and In-Accords

In a part for a set of like instruments of different sizes that is to be performed by one person, concurrent notes of the same value that are printed on different lines or spaces may be shown in braille as intervals. In-accords may be used when two or more different rhythms occur together. Intervals and in-accords are read upward. Concurrent notes for different instruments, however, must be given in separate braille lines.

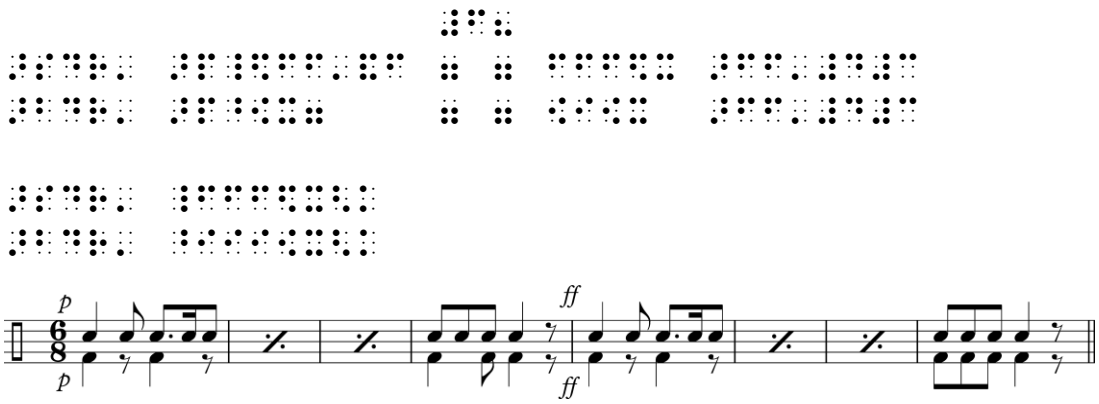
Example 34.2.3-1. Single unpitched instrument



Example 34.2.3-2. Two instruments in a five-line staff

Example 34.2.3-3. Intervals and in-accords

Example 34.2.3-4. Braille repeats



34.3. Ornaments

Percussionists use the terms “flams,” “rolls,” and other terminology for ornaments, but the notation on the print page is the same as that for appoggiaturas, trills, tremolo, etc. The corresponding basic braille signs are employed.

Example 34.3-1.

34.4. Special Note Shapes

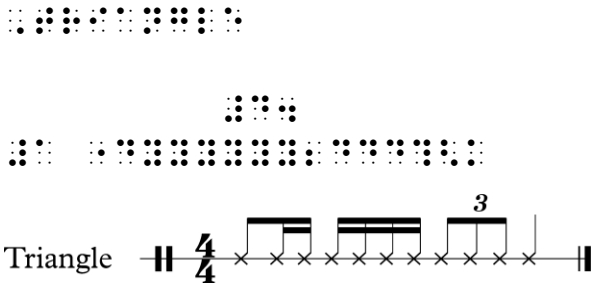
X-shaped note heads, diamond-shaped note heads, and various other shapes are frequently used in print as a purely visual aid without musical significance. Those notes may be shown as regular braille notes, except in a facsimile transcription. Note heads or stem directions that carry meaning may be indicated in braille by various means, always accompanied by an explanation in a transcriber's note, in a Special Symbols page, or at the beginning of the score:

(a) When the unusual shape of a note represents a particular effect, the appropriate prefix from Table 2 may be used. The prefix may be doubled by repeating the second half of the sign.

(b) Alternatively, especially when the shapes indicate playing the same instrument in different ways, the braille accidental marks, which otherwise have no meaning for unpitched instruments, may be used to convey the information compactly. An accidental mark that is used for this purpose affects only the note that it immediately precedes. The sign may be doubled if it applies to four or more successive notes, being used once before the last of the affected notes to terminate the effect.

(c) When different shapes of note heads are printed on a single line, different note names may be used to differentiate among them.

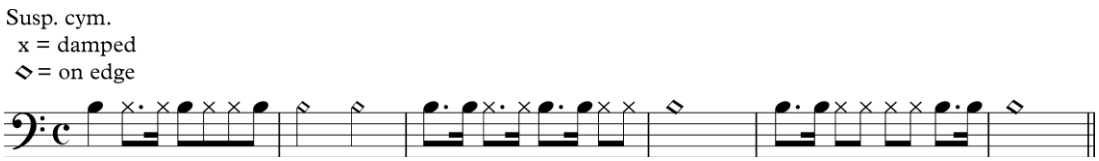
Example 34.4-1. Special shapes not significant



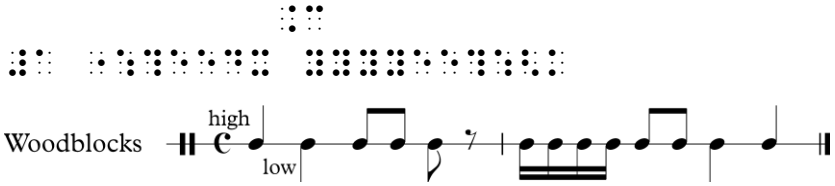
Example 34.4-2. Significant note shapes

(a) Showing note shapes

(b) Employing accidentals



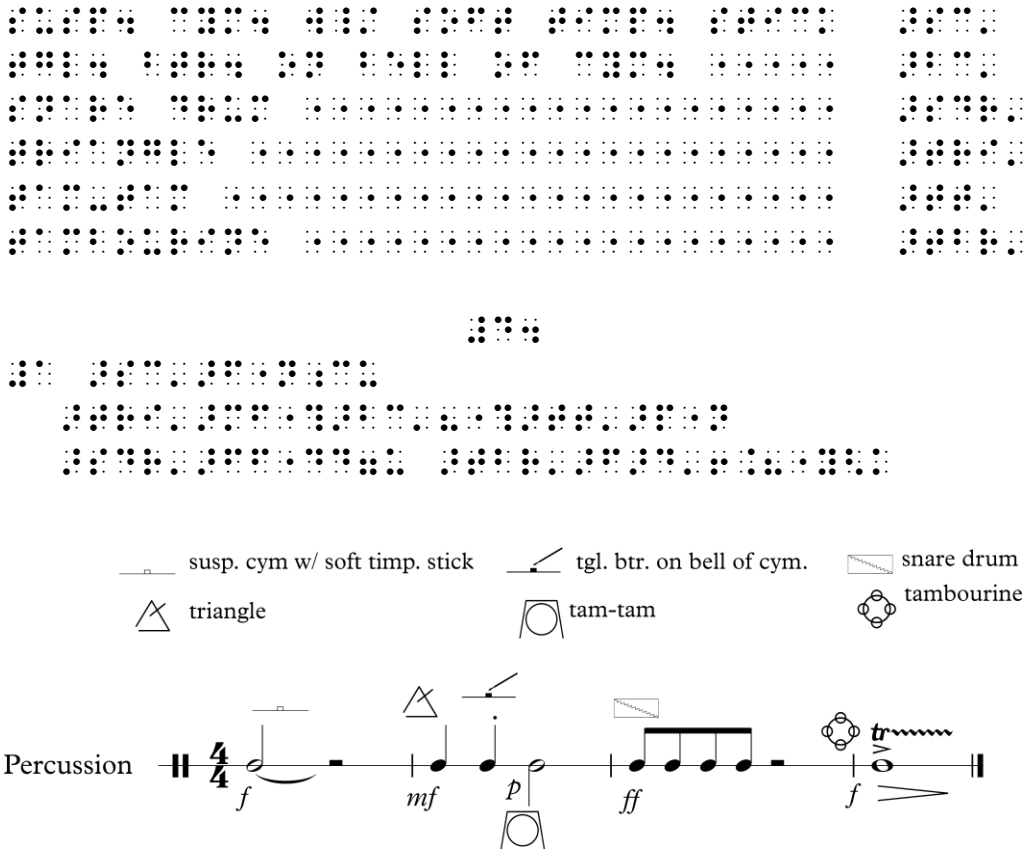
Example 34.4-3. Note names delineating instruments



34.5. Pictographs

While there is no established standard for their use, pictographs or icons are frequently employed in percussion notation, to identify instruments, sticks or other implements used to play the instruments, and/or particular ways of playing them. Fortunately, these indications are almost always defined somewhere in the score. In braille, it is usually best to substitute arbitrary abbreviations of their definitions, rather than to attempt to describe the pictures or to introduce tactile graphics. All such abbreviations must, of course, be given in a transcriber's note, on the Special Symbols page, or at the beginning of the score, with their definitions. It is not possible to anticipate what may be encountered; some representative examples are shown in the following example.

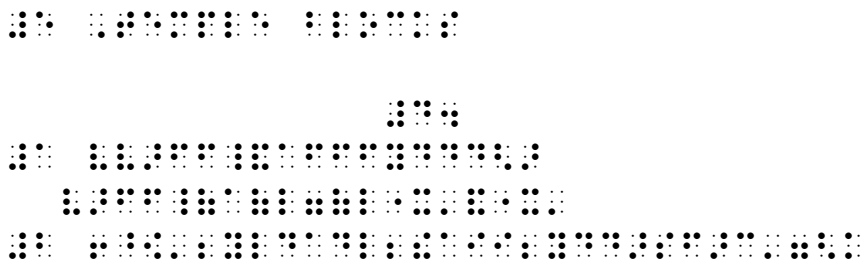
Example 34.5-1.



34.6. Hand Signs for Percussion

The signs for right hand ⠸ and left hand ⠰ immediately follow the notes, as do fingering signs in other music.

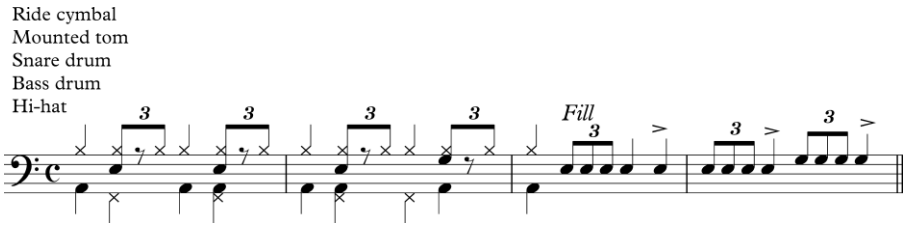
Example 34.6-1.



34.7. Drum Kit Transcriptions

The music for each component of a drum kit (or "set") should be transcribed in a separate braille line, in the format used for an instrumental ensemble. A set of like instruments of different sizes may be treated as separate instruments. Many transcriber-added rests are usually necessary. The resulting transcription requires very great space but is advisable because the drummer reads all of the components for a passage before planning the very complex "choreography" of hands and feet, along with various implements that will be best. The order of components should follow the print notation, from top to bottom.

Example 34.7-1.



PART III. VOCAL MUSIC

35. SOLO SONGS AND CHORAL PARTS (Tables 31 and 32)

35.1. Principles of Line-by-Line Format

When lyrics and music are paired, the words begin at the margin and the corresponding music in the third cell of the following line. Either of the two lines may be carried into a run-over line (or lines, if necessary) beginning in cell 5, but there should not be run-overs of both lines in the same parallel. Successive subsequent run-overs, if they are required, also begin in cell 5. The syllables of the lyrics and the notes of the music must always be exactly paired. A music heading is centered above the first line of lyrics; no blank line is needed between the two. This basic structure of a parallel, called "line-by-line format," is adjusted to accommodate various circumstances, as described in this and the following three sections. This section is concerned with solo songs and single parts extracted from a choral score. Instrumental accompaniments are not included in the transcription and are brailled separately, as described in Par. 29.8. The transcriber must be careful to include relevant indications of expression and execution that may be shown in print with the accompaniment or elsewhere and not duplicated near the voice staff.

35.1.1. The Lyrics

The vocal text is written in uncontracted Unified English Braille, with the following exceptions and stipulations:

(a) The hyphens that are given in the print to separate the syllables of a word are not included in the braille, unless the words are nonsense syllables or otherwise require unusual pronunciation. When a word is divided between syllables from one parallel into the next, the literary hyphen is placed once at the end of the line, according to ordinary literary practice.

(b) Contracted Unified English Braille may be used when the transcription is of chants, hymnals, or school materials for grades K–6. (See Par. 1.2.1.)

(c) When vocal texts other than those specified in (b) above are prepared in contracted braille at the special request of the end user, the uncontracted words are written, text only, in verse or paragraph form as a part of the preliminary pages of the transcription. (See also Par. 1.2.1.)

(d) Accented letters in foreign words in an English language context are indicated according to *The Rules of Unified English Braille*.

(e) Accented letters and unique punctuation in a foreign language context are given with the characters for those symbols in that language. Those characters must be given in the Special Symbols page of any transcription in which they appear. (Consult *World Braille Usage*, available on-line from several websites, or other relevant resource.)

(f) If the complete vocal text of the original language of a song in two languages is completely in International Phonetic Alphabet (IPA) symbols, then IPA must be used in braille. In this case code switching indicators are not added; a statement describing the use of IPA must be included on the Transcriber's Notes page and all IPA symbols appearing in the transcription must be listed on the Special Symbols page. However, if sections of IPA symbols appear within a vocal text in any language, then code switching must be employed as described in *The Rules of Unified English Braille*.

35.1.2. The Music

The music that corresponds with the lyrics is transcribed beginning in the third cell of the line following the lyrics. The first note of every music line requires an octave mark. No part identifier is necessary, since the voice category or choral part will have been given in the preliminary material if it is required. When a tenor part is printed in a treble clef without a subscript “8,” it is transcribed in the octave in which it is to be sung, as if the “8” were present.

35.1.3. Dividing between Parallels

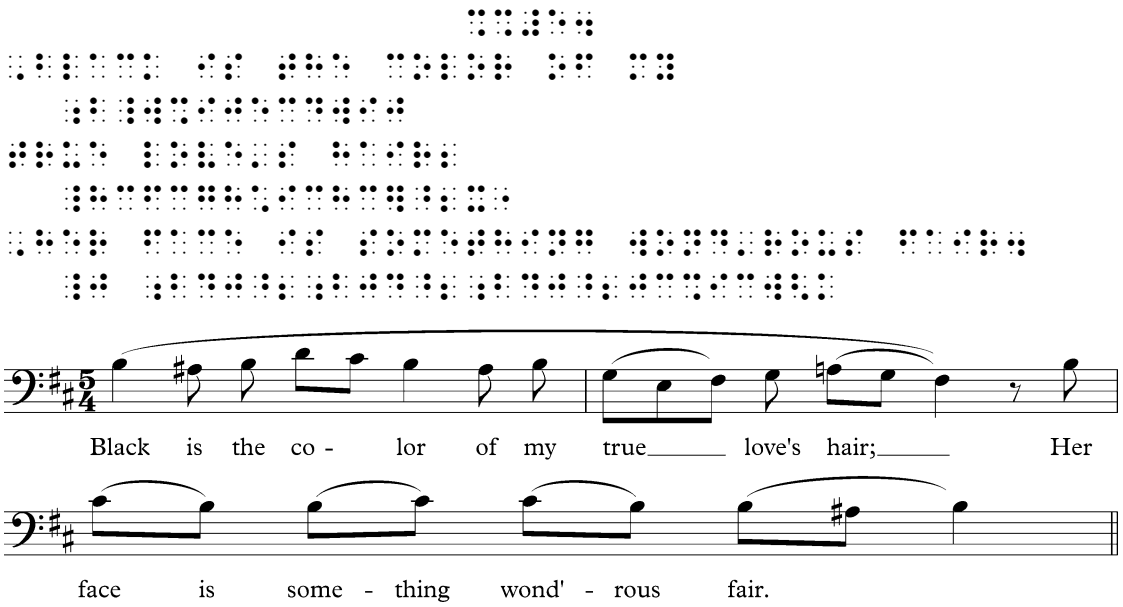
The transcriber must exercise careful judgment in choosing where to divide the combination of words and music between parallels. In general, it is preferable to facilitate memorization by keeping phrases of text unbroken, even if doing so results in divided measures, in a marked discrepancy between the lengths of the text and music lines, in some very short parallels, or in an occasional need for a run-over line. While it is permissible to use a run-over line in either the text or in the music (almost never in both within the same parallel), using run-overs should be considered the exception rather than the rule; the principle of the line-by-line procedure should be generally maintained.

Example 35.1.3-1.

35.2. Syllabic Slurs

In vocal music, single and doubled slurs are used to connect two or more notes that are sung on one syllable of text, doubled slurs normally being employed when the slur involves more than four notes. (See also Par. 35.3.2.) The signs must often be provided in braille when there are no slurs in the print to indicate the connection. These braille signs are not used to indicate phrasing; bracket slurs are used for that purpose, even if there are fewer than four notes included under the print phrasing mark. When a syllabic slur coincides with a tie or a portamento, the slur is placed first.

Example 35.2-1.



35.3. Syllables Carried between Parallels

When the vowel content of a syllable at the end of a line is to be extended into the next parallel, sometimes necessitated by the florid nature of the music or the location of a rehearsal reference mark, the continuation must be clearly shown in the text and music lines of both parallels.

35.3.1. Continuation of the Vowel Sound in the Text

The letter, or group of letters, representing the vowel sound that is to be carried over must be written twice. It is first written at the end of the line in which the word begins, followed by a hyphen. It is restated at the beginning of the next corresponding word line, preceded by a hyphen. When the vowel sound includes more than one letter, the entire group of letters is given identically in both iterations. Some representative divided sounds are “tai- -ail,” “crow- -owd,” “they- -ey,” “rou- -ound,” “ou- -ought,” and “beau- -eautiful.” If contracted braille is being employed, a contraction that is normally used may be employed in both iterations as long as all letters comprising the vowel sound are present (for example, “crow- -owd”). However, a contraction that includes a letter that is not part of the vowel content of the syllable may not be used at either point, and contraction rules must be observed. For instance, the contraction

for “the” may not be used in “they- -ey,” the contraction for “ound” may not be used in “rou- -ound,” the short form of "ought" may not be used in “ou- -ought,” and the contraction for “ea” cannot be used in “beau- -eautiful” because of its proximity to the hyphen in the continuation.

35.3.2. Continuation of the Notes

When the vowel sound is to be carried from the end of the music line of one parallel into the next corresponding music line, it is necessary to show the slurs and ties in both lines. When the last note in a parallel is tied to the first note of the next, the tie must be restated at the beginning of the second parallel. Syllabic slurs restated at the beginning of the second parallel must precede all other signs in the measure (or continuation of a divided measure) with the exception of longer word-sign expressions, strain repeats, and key and time signatures. If a note is both tied and slurred, the redundant slur is not shown with the tie except in a facsimile transcription; in that case the slur precedes the tie. Placement of syllabic slurs is dependent on how many notes there are in total and on how many fall before and after the division. (The following examples are contrived in order to illustrate the procedures compactly. It is normally preferable to carry an entire syllable to the new parallel rather than to divide it.)

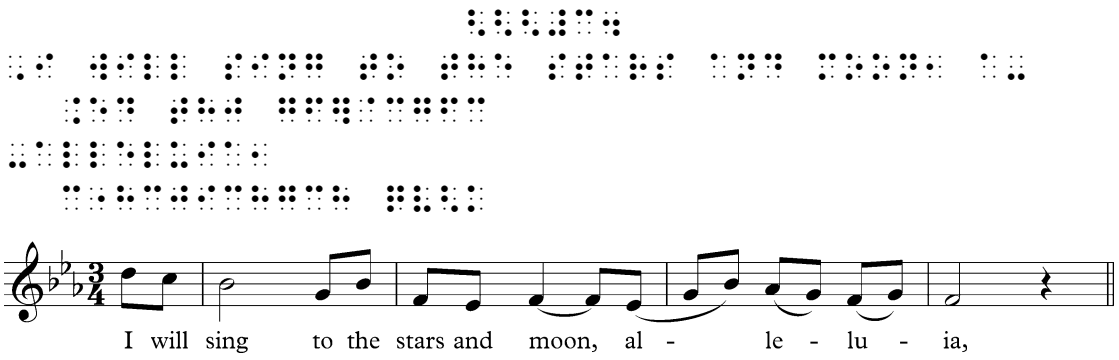
(a) When there are only two or three notes in all, a single slur follows each note except the last one, and a restated slur must precede the first note of the second parallel.

(b) When there are four or more notes in all, a double slur follows the first of them, even if it is the last note of the first parallel. A single slur is placed after the last note of the first parallel unless the double slur is in that position.

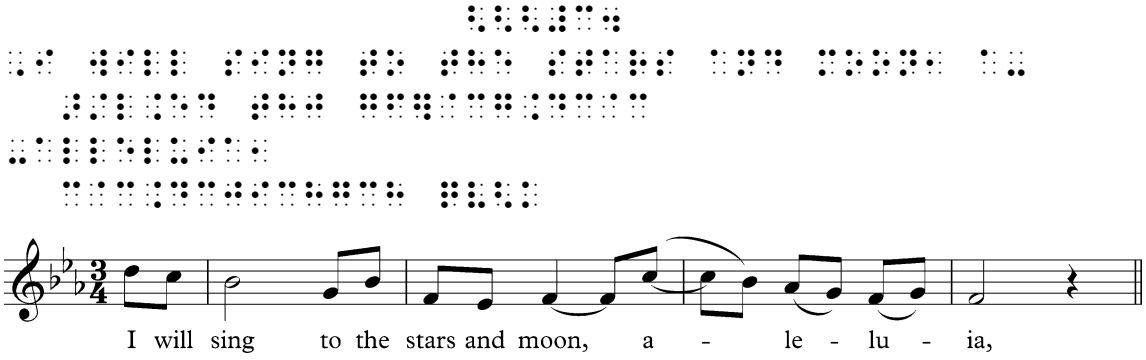
(c) When there are four or more notes in all and no more than three of them fall into the second parallel, a single slur precedes each of the notes appearing in the second parallel.

(d) When there are more than four notes in all and more than three of them fall into the second parallel, a restated double slur precedes the first note of that parallel and a single slur precedes the last note of the group.

Example 35.3.2-1. Single slur

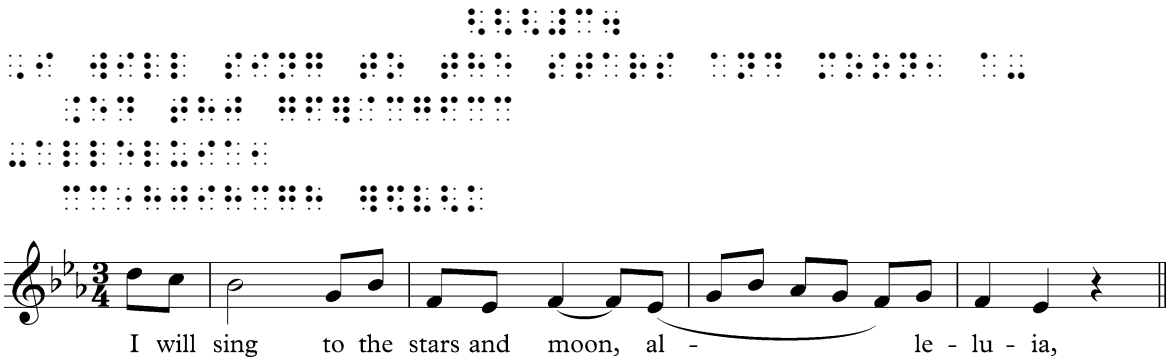


Example 35.3.2-2. Tie and single slur (facsimile)



Example 35.3.2-3. Double slur only in first parallel

Example 35.3.2-4. Double slur continued in second parallel



35.4. Repeat Sign for Words or Phrases

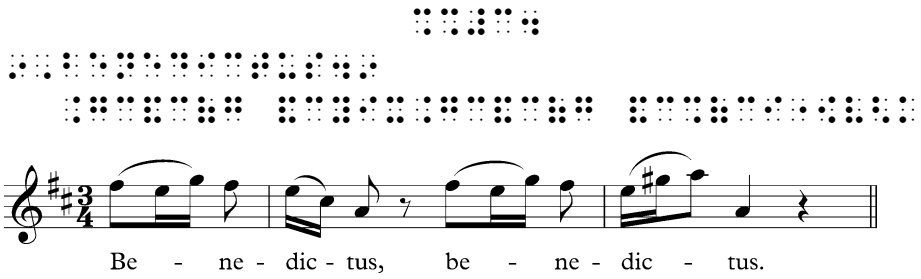
The repeat sign for a word or phrase ⠦ is placed, without intervening spaces, before and after the word or phrase to be repeated. All of the text and all of the associated music must be contained in the same parallel. A run-over of either the word line or the music line may be advisable when use of the word-repetition device results in a significant difference between the lengths of the two lines. Capitalization follows that of the original iteration. Opening punctuation of the original iteration is placed after the opening repeat sign, and closing punctuation of the final iteration before the terminating repeat sign. Other differences in capitalization and punctuation are ignored.

(a) When the text is repeated once, one repeat sign is used before and one after it.

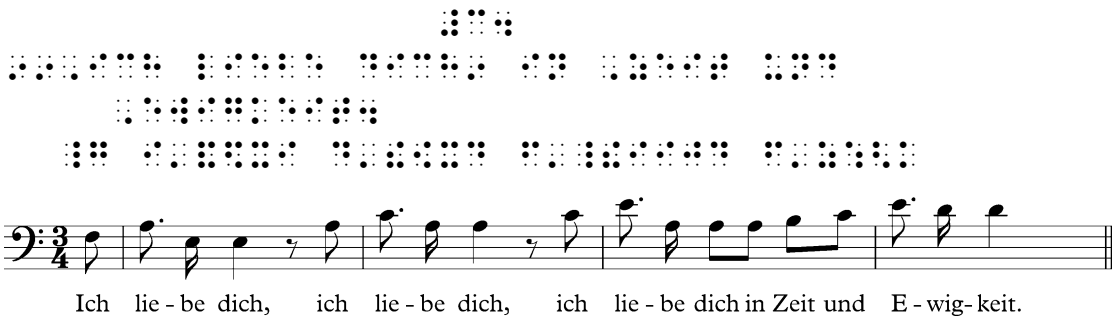
(b) When the text is repeated twice, two successive repeat signs are placed before the text and one after it.

(c) When the text is repeated more than twice, one repeat sign before the text is preceded by a number, with the numeric indicator, showing the number of repetitions. A single repeat sign follows the text.

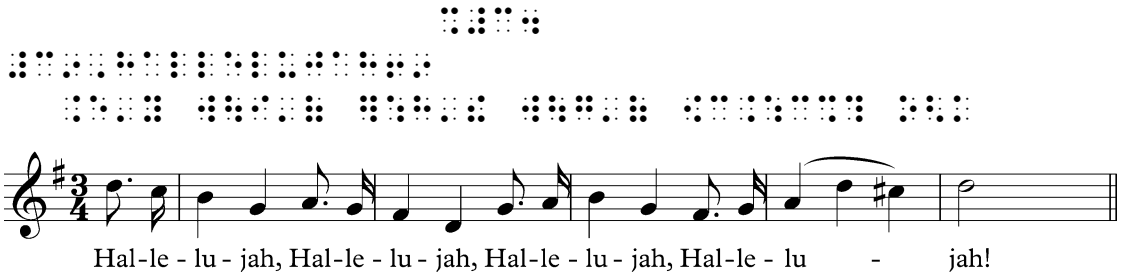
Example 35.4-1. One repetition



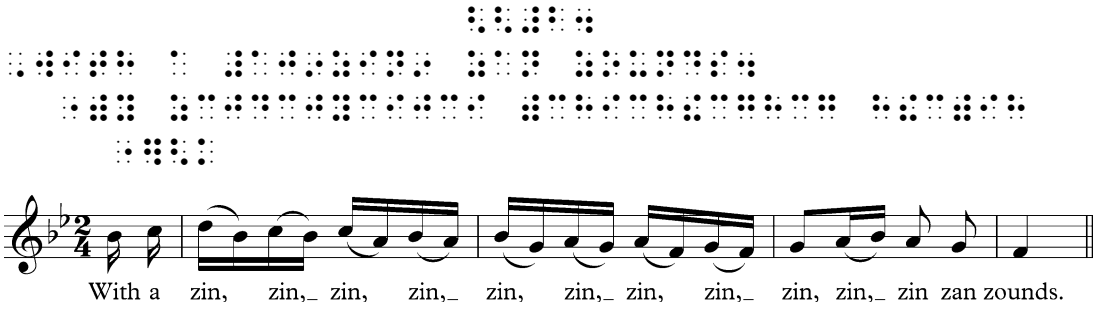
Example 35.4-2. Two repetitions



Example 35.4-3. Three repetitions



Example 35.4-4. Ten repetitions

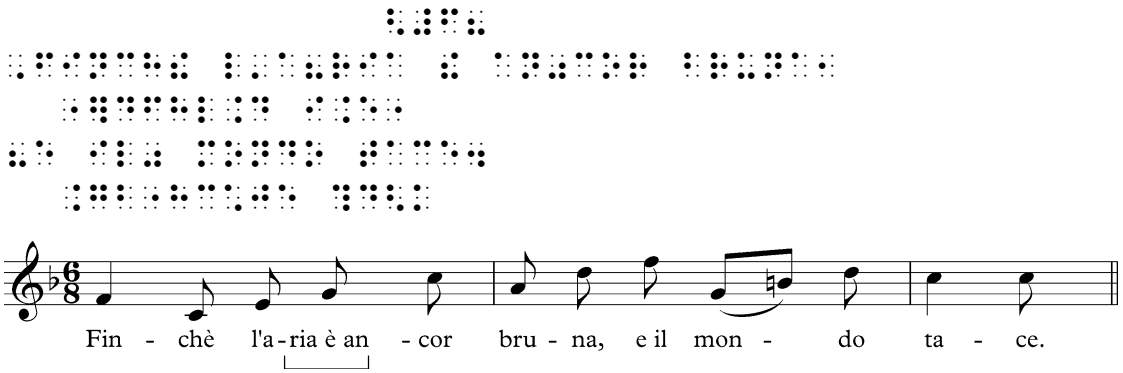


35.5. Syllables Merged in One Note

When two or more syllables or vowels are connected in print by a bracket or other device, or are grouped below a single note, indicating that they are to be sung in one note, they are enclosed between quotation marks ⠦ ⠴ in braille. If punctuation follows the merge, it is placed after the closing quotation mark. If literary quotation marks appear in print, the quoted passage must be enclosed in the appropriate two-cell "secondary" quotation marks. In the braille music, the number of merged syllables or vowels is indicated by a sign immediately after the associated note. The sign is the character that would represent that number as a

fingering in instrumental music; the sign ⠒ shows that two syllables are merged, and the sign ⠒ shows three syllables.

Example 35.5-1.



35.6. Texts in Two or More Languages

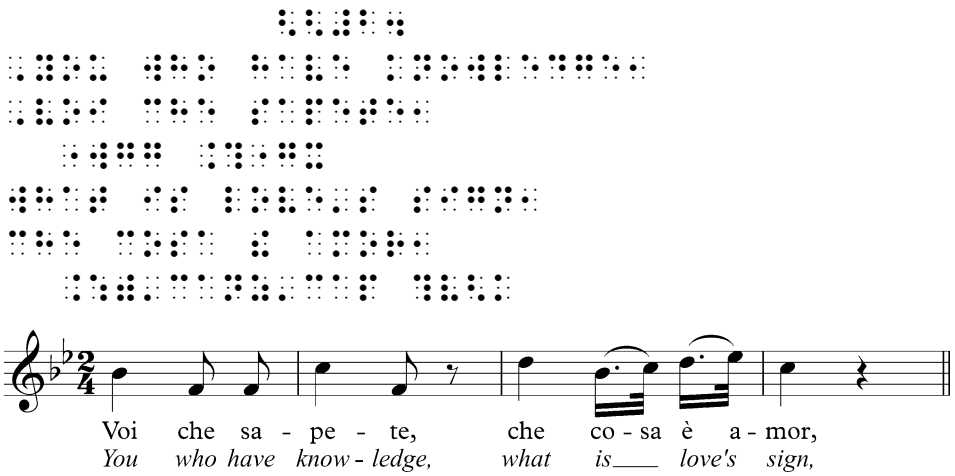
When a song is printed in two (or more) languages, the parallel is expanded to three (or more) lines. Regardless of the order in print, the text of the original language is given in the line nearest to the music, and the text of other language(s) in the previous line(s). All of the text lines begin at the margin. Care must be taken to assure that the syllabication of the text in each language coincides exactly with the notes of the music line. No run-overs of the text lines are allowed.

Example 35.6-1.

35.6.1. Differing Syllables between Languages

When songs are printed in two or more languages, the number of syllables in a measure may vary between the different texts. When the rhythms are the same, and the differences are limited to slurring, the affected slurs are followed by "finger" signs (Table 15) to indicate to which languages they apply. When the values of notes and rests are different, in-accords must be employed, each of the affected parts being introduced by a lower-cell number to designate which of the languages it represents. For these purposes, the numbering given to the languages is the order in which they are shown in the braille, counting the lines downward.

Example 35.6.1-1.



Example 35.6.1-2.

35.7. Multiple Verses

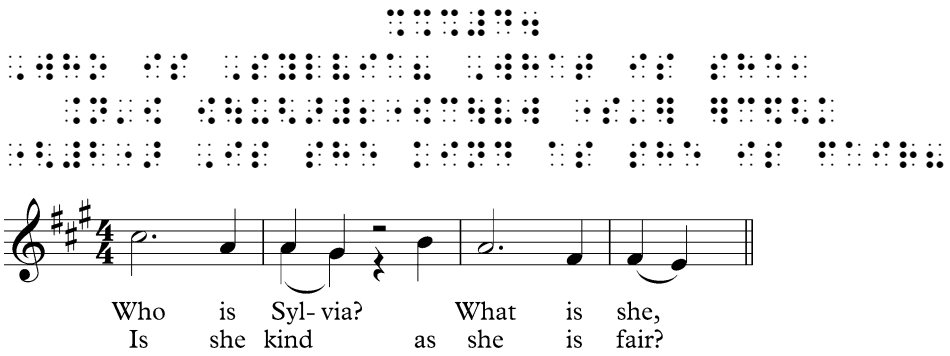
When the texts of successive verses of a strophic song or hymn are printed in successive lines below the staff, only the first verse is transcribed with the music. The numeral 1 is not shown in the braille even if it has been included in the print. The texts of remaining verses are brailled following the last line of the music. Each verse is introduced at the margin by its number between literary parentheses and a space, regardless of whether the number is included in the print. The text of the verse follows continuously, all lines indented to cell 3. The word repetition device is used wherever it is applicable, without regard to the disposition of word repeats in the first verse.

Example 35.7-1.

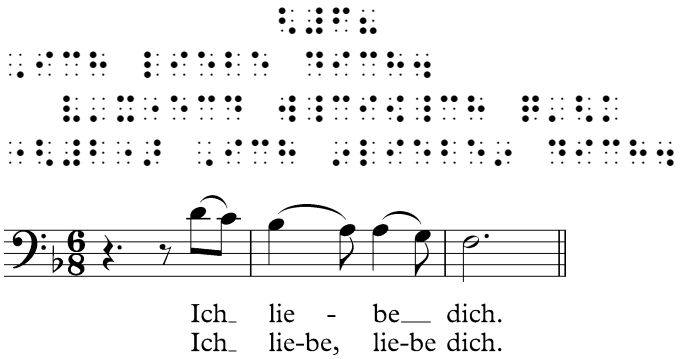
35.7.1. Variation of Syllables among Verses

If, in a strophic song, a variation of syllables or a mark of expression, etc., occurs in the second or following verses, the measure or part measure may be written again after an in-accord sign, preceded by the number of the verse (written in the lower part of the cell with the numeric indicator) in which the change occurs. Small variations in the actual melody may also be treated in this way. The modified slur ⠸⠸ is used when a variation consists only of two or three notes slurred over one syllable in one verse and pronounced separately in another verse.

Example 35.7.1-1.



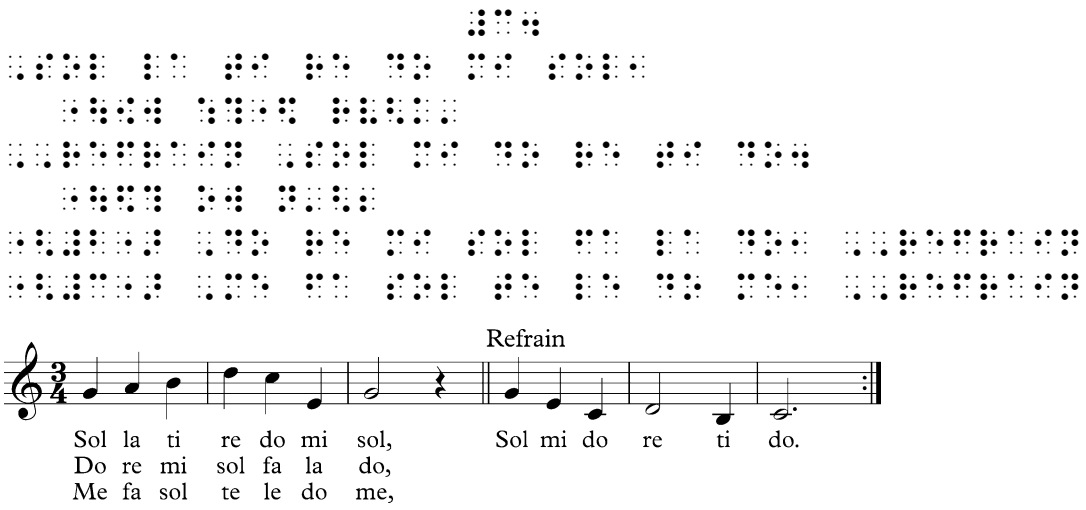
Example 35.7.1-2.



35.7.2. Strophic Songs with Refrains

When a section of music printed with several verses is followed by a refrain that has only one set of words, the first verse and the refrain are transcribed as described in Par. 35.7. The refrain must be started in a new parallel. The first word line of the refrain is introduced by the word “Refrain” at the margin, fully capitalized or italicized to make it clear that it is not to be sung, whether or not the word appears in the print. If the print shows “Chorus” or some similar word, that word is used instead of “Refrain.” The texts of the remaining verses are given as described above; however, the text of the refrain is not restated but is supplanted by the word “Refrain” (or “Chorus”) again fully capitalized or italicized. (This example is minimized to illustrate the procedure compactly.)

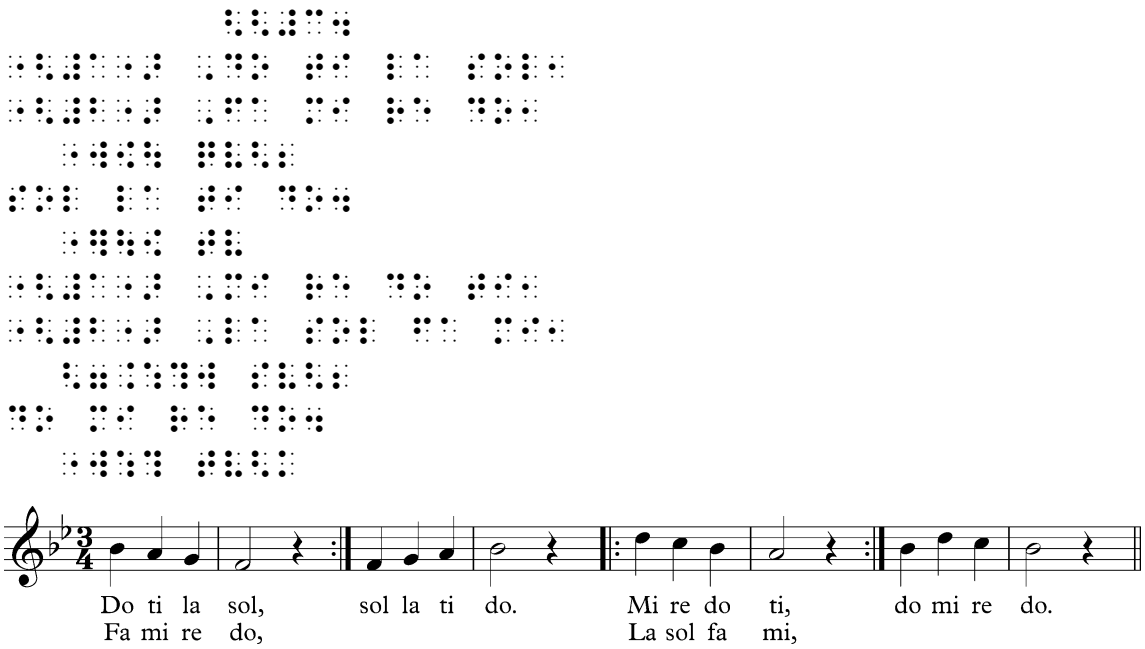
Example 35.7.2-1.



35.7.3. Alternating Single and Multiple Lyrics

If a song consists of sections that have only one line of lyrics alternated with sections that have two lines of lyrics, it is permissible to expand the parallel to three lines where there are two lines of lyrics and resume the normal two-line parallels where there is again only one line of lyrics. At the point where the expansion occurs, each of the lines is introduced by the number 1 or 2 enclosed between literary parentheses followed by a space. This exceptional procedure should only be used under three conditions: the syllabication of the two sets of words must be identical, there must not be alternate endings (voltas), and no run-overs of the word lines are allowed. In a song in which the sequence of sections is complex, or there are alternate endings combined with multiple verses, it is usually better to omit any print repeat signs and to transcribe the music fully, in the correct order, explaining that fact in a transcriber’s note. (This example is minimized to illustrate the procedure compactly.)

Example 35.7.3-1.



35.8. Braille Repeat Devices in Vocal Music

Part-measure and full-measure repeats and backward-numeral repeats may be employed in the music lines of vocal music, independently of repetitions or lack of repetition in the lyrics, so long as the original and repetition of the music are contained in the same parallel. Great care must be observed to assure that the repetitions are exact, except for changes of octave or of dynamics. Braille use of the da capo and dal segno procedures is appropriate when a substantial section of a song is repeated exactly in both music and text, at any distance from the original. (See Sec. 20.) It should not be used for repetition of a short passage unless the passage recurs frequently; generally, short repetitions should be written out following the print. If there are variations of text or multiple lines of lyrics, it is advisable to transcribe the music fully.

35.9. Measure Numbers and Rehearsal References

Measure numbers are not usually included in the braille transcription of vocal music, the word text serving as the point of reference. However, an occasional measure number, placed at the beginning of the word line, may be helpful in music in which word phrases are repeated many times or when measure numbers appear in the accompaniment. A rehearsal marking that

is either a letter or a number that is not an actual measure number must be given between word signs at the margin in a separate line above the word line. A rehearsal reference marking that is an actual measure number may be placed at the beginning of the word line and does not require word signs.

35.10. Parts Extracted from Choral Scores

Individual voice parts that are extracted by the transcriber from a choral score are transcribed in the same manner as a vocal solo. The transcriber must be careful to include relevant indications of expression and execution that may be shown in print above the top staff of the score or elsewhere and not duplicated near the part being extracted. Print page turns must be observed meticulously, and all rehearsal references must be included. If the print score shows measure numbers in places that are related to the print layout but not to the musical structure (i.e., at the beginning of each system or on every fifth or tenth measure), those numbers are not included in the transcription. In such cases it is advisable to show the measure number in the braille at the beginning of each parallel or of every second or third parallel.

35.10.1. Divided Choral Parts

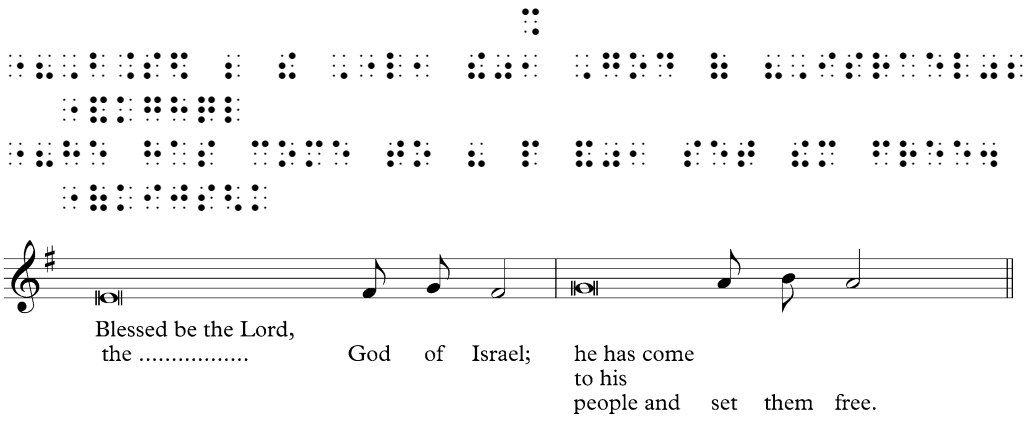
When two or more choral parts are written together on one staff, they should be transcribed separately unless they are nearly always in unison. Where a part is only occasionally divided, the voices may be transcribed together as one part, showing the measures where they differ by means of in-accords. In-accord parts are brailled from highest to lowest in soprano and alto parts, and lowest to highest in tenor and bass. The first measure of a passage in which the part is divided should be prefaced, unspaced, by the warning sign ⠸⠱ in the braille; the first note following this sign requires an octave mark. Alternatively, where a part is divided extensively and it is desirable to include all of the voices in the same transcription, it may be preferable to treat the part as an ensemble and braille the music as described in Sec. 37.

Example 35.10.1-1.

35.11. Chants, Canticles, and Recitatives

In a chant, canticle, or recitative, where many syllables are to be sung on one long note, the opening and closing brackets for text of reciting note ⠒⠒ ⠒⠒ are used to enclose the text to be sung on the reciting note. Each successive verse is shown as described in Par. 35.7. If there are pointing signs in the text that look like print accents or prime symbols, those signs are represented by the braille pointing symbol ⠒⠒ between spaces. Asterisks shown in the print as a delimiter are represented by the asterisk sign ⠒⠒ between spaces. (See Example 35.11.1-1.) (Note: English contractions are used in this and the following example because they are chants from hymnals.)

Example 35.11-1.



35.11.1. Chant or Canticle Text Printed without Music

When the text of a chant is printed without including the notes, it is transcribed in paragraph form, each verse being given as a paragraph introduced by its number enclosed between literary

parentheses. Pointing symbols and asterisks are given as described in Par. 35.11.

Example 35.11.1-1.

⠠⠊ ⠺⠊⠇⠇ ⠑⠭⠁⠇⠞ ⠽⠕⠥⠂ ⠠⠕ ⠠⠛⠕⠙ ⠍⠽ ⠅⠊⠝⠛⠂⠿
⠃⠇⠑⠎⠎ ⠽⠕⠥⠗ ⠝⠁⠍⠑ ⠿
⠋⠕⠗⠑⠧⠑⠗ ⠁⠝⠙ ⠑⠧⠑⠗⠲
⠠⠃⠑⠗⠽ ⠙⠁⠽ ⠺⠊⠇⠇ ⠊ ⠃⠇⠑⠎⠎ ⠽⠕⠥⠿
⠁⠝⠙ ⠏⠗⠁⠊⠎⠑ ⠽⠕⠥⠗ ⠝⠁⠍⠑ ⠿
⠋⠕⠗⠑⠧⠑⠗ ⠁⠝⠙ ⠑⠧⠑⠗⠲

[1]I will exalt you, O Ǵod my king,*

and bless your name

forevér and ever.

[2]Every day ẃill I bless you*

and praise your name

forevér and ever.

35.12. Vocal Compass and Transposed Key

If the original key of a transposed part and/or the compass of the voice have been shown in the print and are to be indicated in the braille, this information should be given beginning at the margin on a separate line before the blank line that must precede the music heading. The compass is shown in music notation, with the lowest note (preceded by the music code indicator) followed immediately by the highest, closed by a double bar.

Example 35.12-1.

⠠⠊⠝⠙⠊⠉⠁⠞⠑ ⠠⠅⠑⠽ ⠠⠉⠕⠍⠏⠁⠎⠎ ⠠⠁⠝⠙ ⠠⠞⠗⠁⠝⠎⠏⠕⠎⠑⠙ ⠠⠅⠑⠽

⠠⠎⠓⠕⠺ ⠞⠓⠑ ⠗⠁⠝⠛⠑ ⠁⠝⠙ ⠞⠗⠁⠝⠎⠏⠕⠎⠑⠙ ⠠⠅⠑⠽

36. CHORD SYMBOLS WITH LYRICS (Table 23)

36.1. Expansion of Parallel to Include Chord Symbols

Where words, chord symbols, and a melody are present, they are combined in an expanded line-by-line format consisting of a three-line parallel. Words are placed on the first line, corresponding chord symbols on the second line, and the corresponding melody on the third line. Run-overs of the word lines are not permitted. The word line always starts at the margin with a word, a syllable, a spacing device consisting of two cells of dots 36, or a measure number. The chord symbols, as described in Sec. 23, are placed in relation to the syllables of the words, and the spacing of the syllables within the word line may be adjusted to accommodate the requirements of the chord symbols. The music line always starts in cell 3 (with run-overs, if needed, starting in cell 5) and is transcribed in relation to the lyrics as directed in Sec. 35.

36.1.1. Required Transcriber's Note

A series of paragraphs must be given on the Transcriber's Notes page of any transcription that contains chord symbols with lyrics. Each of the following statements (not including the parenthetical letter) that is applicable to the particular transcription should be included as a separate paragraph, in the order shown below.

(a) The chord symbols in this song relate to the words; the position of the initial capital sign in each chord symbol determines whether the chord is played before, with, during, or after the related word or syllable.

(b) Punctuation marks and repetition signs in the word line have no bearing on the relative position of the initial sign of a chord. When a word is capitalized, the braille capital sign is considered the first character of the word.

(c) The abnormal appearance and spacing of some words is made necessary by the amount of space required for the correct placement of each chord symbol.

(d) If the chord is sounded before the syllable, its initial capital sign is located two spaces to the left in the line below the initial character of the syllable.

(e) If the chord is sounded with the syllable, its initial capital sign is vertically aligned below the initial character of the syllable.

(f) If the chord is sounded during the syllable, its initial capital sign is preceded by a hyphen; when it is the first chord sounded during the syllable, the hyphen is aligned below the initial character of the syllable.

(g) If the chord is sounded after the syllable is released, its initial capital sign is located one space to the right in the line below the final letter of the syllable.

36.2. Adjustment of Spacing of Words

If the length of a chord symbol (or symbols) extends beyond the end of a word or syllable in the lyric, the necessary space(s) are left between them. If the word must be divided between syllables to accommodate the length of a chord symbol, a hyphen is inserted between the syllables, along with any following spaces that may be needed. Where the space required by the symbols necessitates a separation of four or more cells between words or after the hyphen between syllables, a series of two or more dots 36 is inserted in the word line, with a blank cell before and after the series. The first word or syllable that follows a chord symbol that is initiated by a hyphen must be placed at least two spaces to the right of that hyphen so that the new word or syllable cannot become associated with the previous chord.

36.2.1. Word Repetition with Chord Symbols

When chord symbols are shown along with lyrics, the word repetition sign may be used only when the word or phrase and its repetition are entirely contained within the duration of one chord, or when the chord changes are identical in all iterations. The word or phrase must be written out when the associated chord(s) are different.

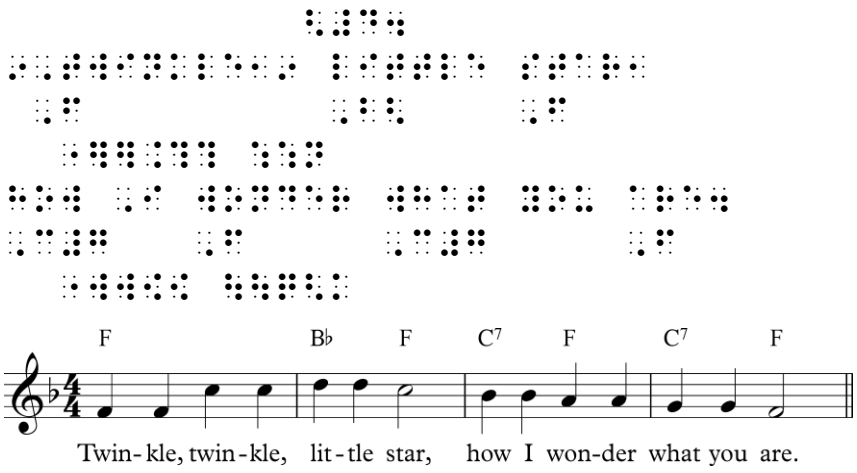
36.3. Alignment of Chord Symbols below Lyrics

The placement of the initial capital sign of each chord (or a hyphen preceding it) is determined according to whether the chord is to be played with, before, during, or after the word or syllable is sounded. Word repeat signs and all punctuation marks, including apostrophes, in the word line are disregarded with respect to alignment. A space is only required between successive chord symbols when the first chord symbol contains a second capital letter that is the name of a note, which could be mistaken for the beginning of a new chord symbol. The presence of a letter, such as a capital *M* representing the word "major," that is not the name of a note, cannot be so mistaken.

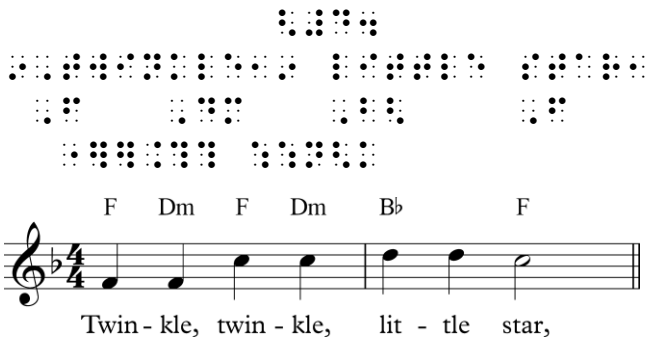
36.3.1. Chord and Syllable Sounded Together

When the chord is sounded with the related word or syllable, the initial capital sign of the chord symbol is vertically aligned below the initial character of the syllable, whether it is a capital sign or a letter.

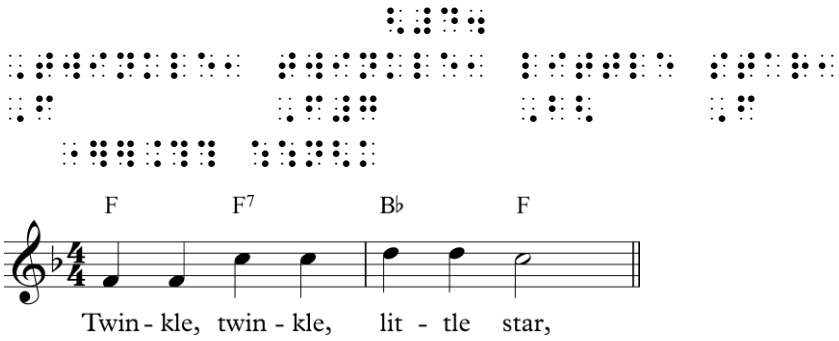
Example 36.3.1-1.



Example 36.3.1-2.



Example 36.3.1-3.



36.3.2. Chord Sounded before Syllable

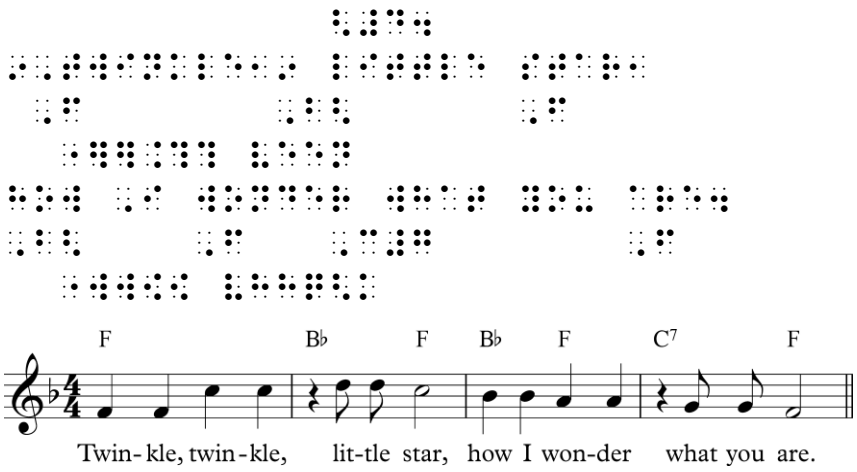
When the chord is sounded before the word or syllable, the initial capital sign of the chord is placed two spaces to the left in the line below the initial character of the word. However, if a chord would precede the first word on a line, preventing this line from starting at the margin as required, the desired alignment should be achieved in one of three ways:

(a) The preceding parallel may be shortened or lengthened to allow the new word line to start in the first cell.

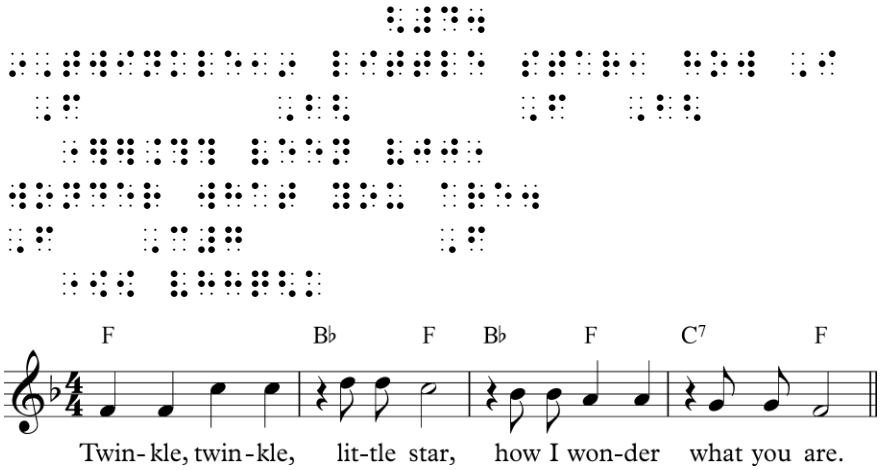
(b) If the word line commences with a measure number, there will be space for the chord symbol before the first symbol of the chord. A measure number should not be inserted arbitrarily to facilitate the alignment.

(c) Two cells of dots 36 and a blank cell may be placed at the margin of the word line to provide the necessary spaces.

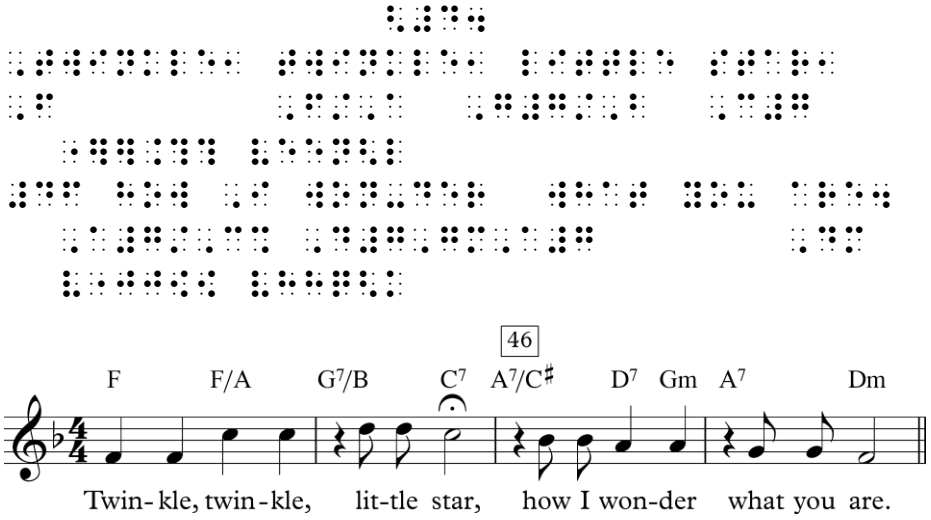
Example 36.3.2-1.



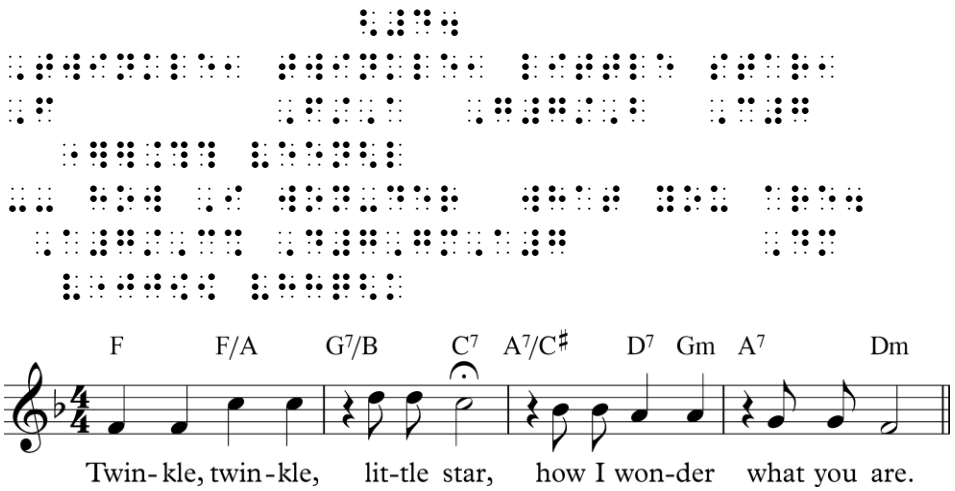
Example 36.3.2-2.



Example 36.3.2-3.



Example 36.3.2-4.



36.3.3. Chords Sounded during Syllable

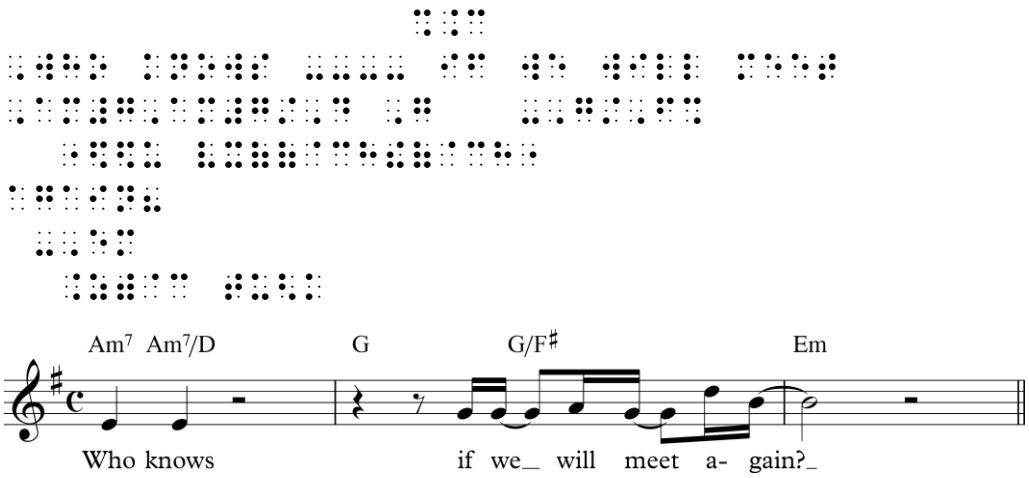
Where a chord is initiated during a syllable, the alignment factor is a hyphen. The hyphen, followed without a space by the capital sign of the chord, is vertically aligned with the first character of the word or syllable.

(a) When successive chords are sounded during a single syllable, hyphens connect them, unspaced.

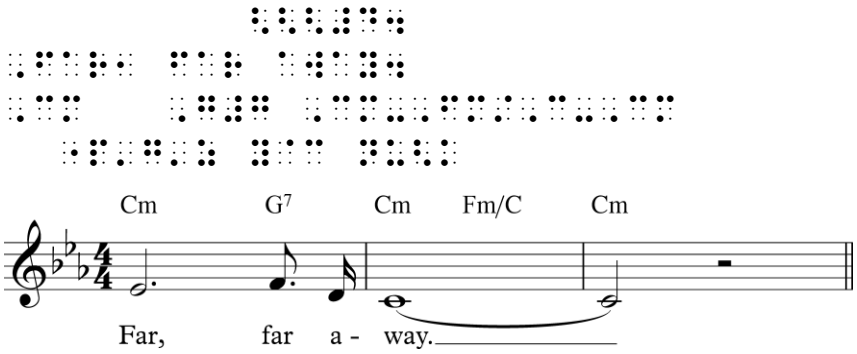
(b) A space is not required after a chord symbol that contains two capital letters that are the names of notes when the following chord symbol starts with a hyphen.

(c) In the word line, the syllables of a word must sometimes be separated by a hyphen to prevent the first character of the following syllable from coinciding with the initial capital of the chord.

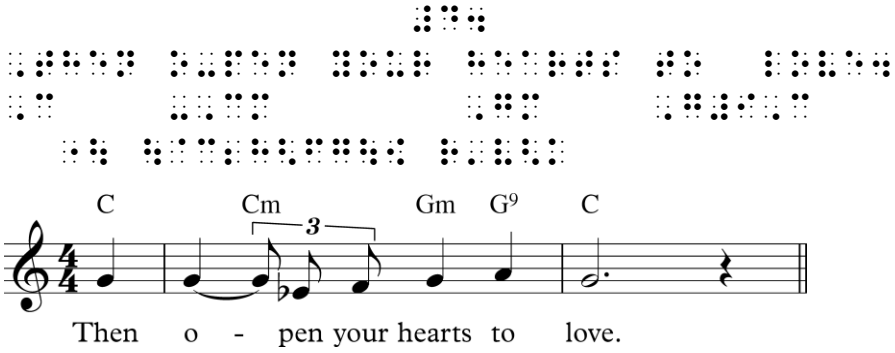
Example 36.3.3-1.



Example 36.3.3-2. (a) and (b)



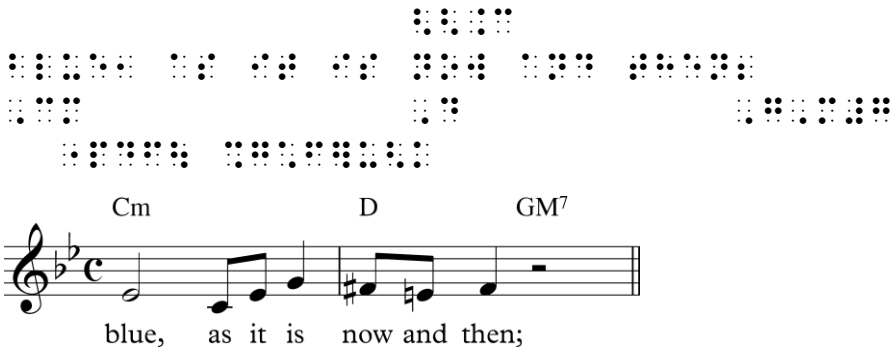
Example 36.3.3-3. (c)



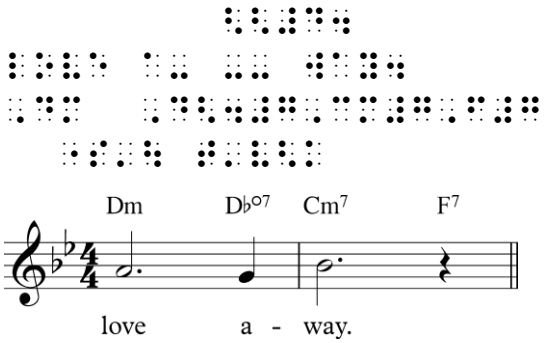
36.3.4. Chord Sounded following End of Syllable

Where a chord is sounded after the syllable or word has been released, the initial capital sign of the chord is placed one space to the right in the line below the final letter. If previous chordal material already extends beyond the word, the chord follows this material without space, unless the previous chord contains two capital letters that are the names of notes.

Example 36.3.4-1.



Example 36.3.4-2.



36.3.5. Parallels That Contain No Chord Changes

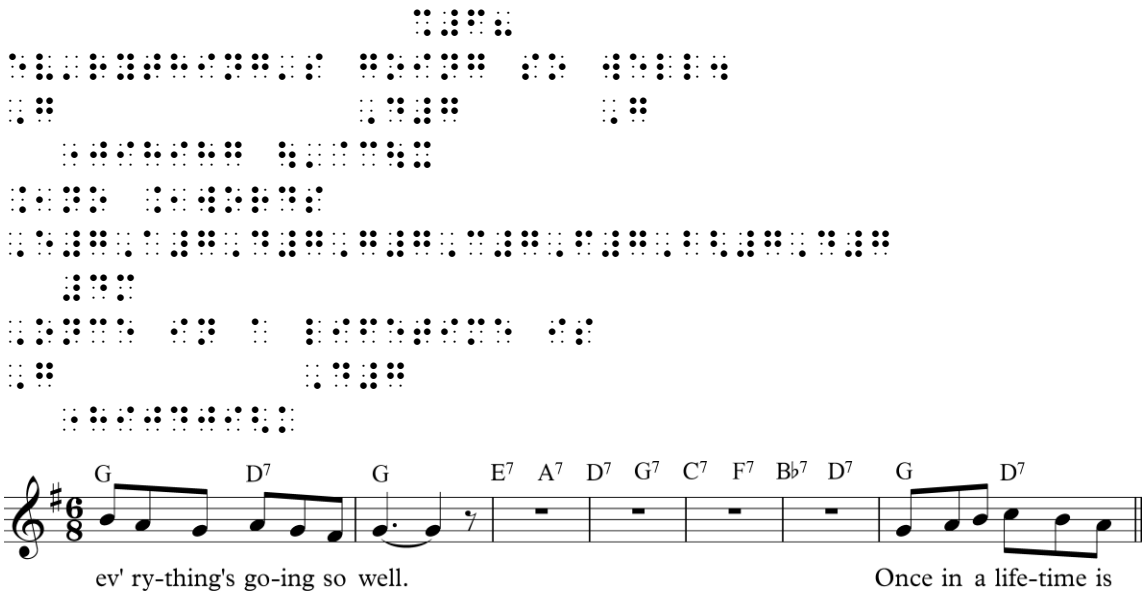
In a passage with very few chord indications, an entire parallel may occur in which no chord changes are shown. In that case, the last chord in effect in the previous parallel is restated within word signs at the beginning of the chord line, the opening word sign vertically aligned with the first word or syllable.

Example 36.3.5-1.

36.3.6. Chord Changes in Interludes and Introductions

When chord changes are indicated where there are no lyrics, the passage is started in a new parallel. The expression “no words,” italicized or fully capitalized to show that they are not to be sung, is placed at the margin to represent the word line. The chord symbols are given in the chord line below that expression, and the appropriate rests are brailled in the melody line. However, when the chord changes in such a passage are short enough to leave room at the end of the parallel for the beginning of the following lyrics, the word line may be introduced at the margin by a measure number, or by a series of hyphens and a space. When a measure number is employed, the gap between the measure number and the first character of the lyric is filled by a series of hyphens preceded and followed by spaces.

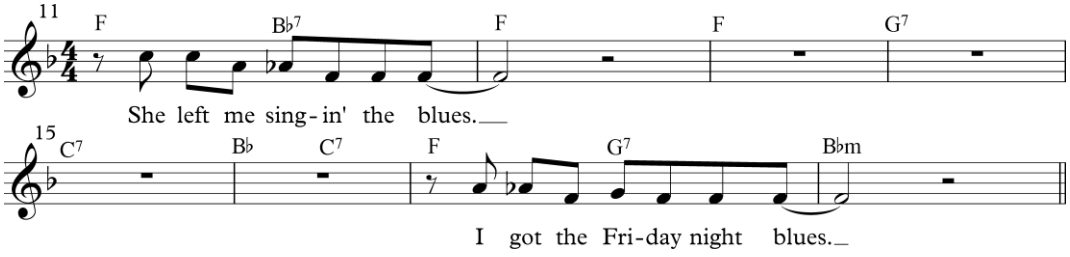
Example 36.3.6-1.



Example 36.3.6-2.

(a) With measure numbers

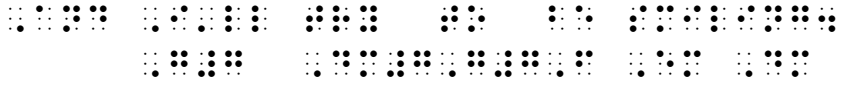
(b) With spacing device



36.4. Chord Symbols and Lyrics Alone

Where words and chords appear alone, and no music is present, a two-line parallel is used, with the chords aligned beneath the related syllables as described in Pars. 36.2–36.3.4 and 36.3.6.

Example 36.4-1.



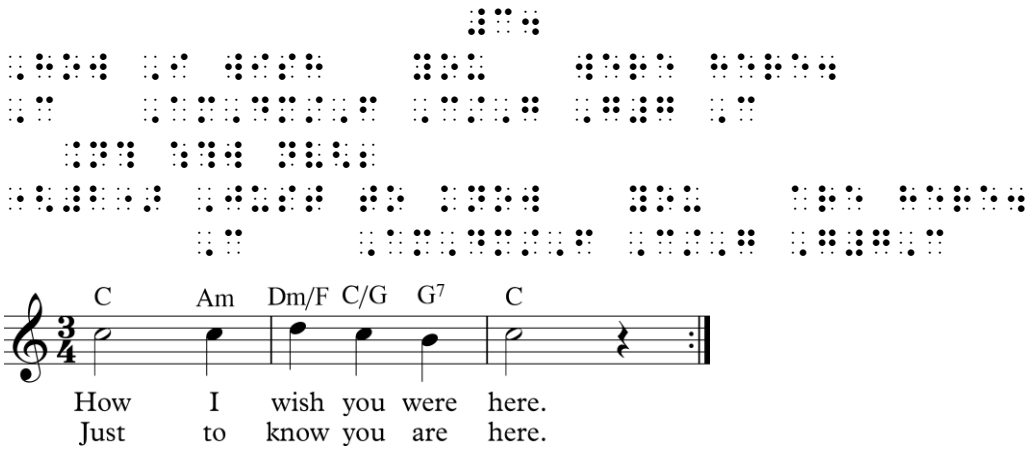
G7 Dm7 G7 F Em Dm

And I'll try to be smiling.

36.5. Chord Changes in Strophic Songs

When more than one verse is given with the same music, or the same with slight variations, only the first one is written with the chords and melody. Additional verses are written at the end of the piece in two-line parallels consisting of words and chords only. The verse number is given between literary parentheses at the margin in the first line of each additional verse. Each successive line of text of that verse is indented to cell 3.

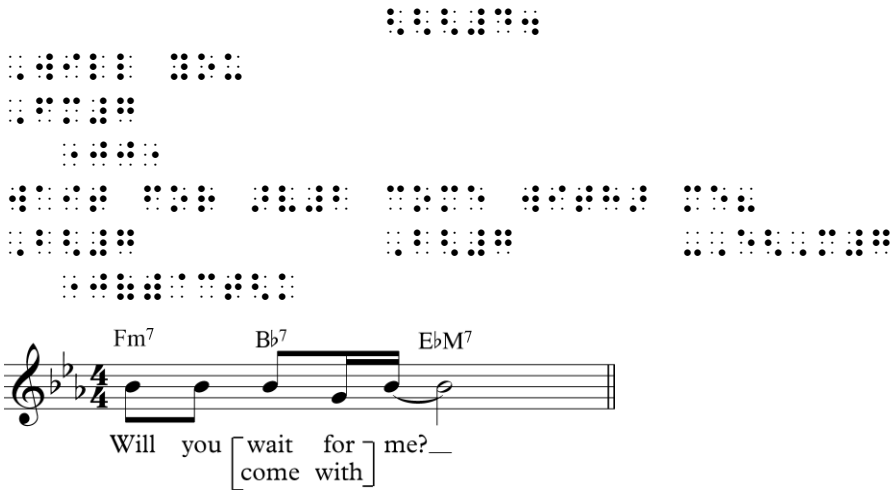
Example 36.5-1.



36.5.1. Minor Variations of Text between Two Verses

Where a second verse has only a few words different from the first verse, the variation may be shown within the first verse provided the original and the variation can be shown in one braille line. The indication of verse number and the variation are enclosed in word signs. The chords are shown under each version, but the melody is written only once.

Example 36.5.1-1.



37. CHORAL ENSEMBLES
(Tables 31 and 32)

37.1. Expanded Bar-over-Bar Format

A score for a vocal ensemble is transcribed in bar-over-bar format, adjusted to include the lyrics above the music in each parallel. All lyrics of the parallel are given in successive braille lines, followed by all of the music lines. An instrumental accompaniment is not included in the parallel. When it is desirable to transcribe an individual part that includes divided passages as if it were an ensemble, or a subgroup of the parts of a full ensemble such as only the men's or women's parts, the same procedures may be used. The disposition of lines in each parallel is determined by the relationships between the lyrics and the vocal parts. The following general procedures and rules apply throughout.

(a) It is not necessary to leave a blank line between successive parallels.

(b) A measure number or rehearsal reference should be located at the margin in a free line above the first line of the parallel. A rehearsal reference should be enclosed between word signs; an actual measure number is not enclosed.

(c) A part that has rests throughout the music included in a parallel is omitted in that parallel.

(d) Word lines begin at the margin, with run-overs starting in cell 5. Run-overs of the word line are allowable only when there is only one word line in the parallel.

(e) Music lines begin in cell 3, with run-overs starting in cell 5. However, when text is given in two languages music lines begin in cell 5 with run-overs starting in cell 7. (See Par. 37.4.) Run-overs of the music line are allowable only when there is only one music line in the parallel.

(f) Each word line and each music line in the first parallel of the braille page is introduced with the appropriate identifier giving the name of the part. The identifiers in the word lines are always followed by a space. The identifiers in the music lines are not followed by a space unless required by the alignment of the initial

music signs. The identifiers need not be restated when the assignments of the lines continue unchanged in successive parallels on that page. Wherever there is a change in the assignment of the word lines, all of the word lines in the parallel must show the identifiers. Likewise, wherever there is a change in the assignment of the music lines, all of the music lines in the parallel must show the identifiers.

(g) All English lyrics are given without contractions except in chants, hymnals, and school materials for grades K–6. (See Par. 1.2.1.)

(h) Syllabication, slurring, and division of words between parallels are executed as they are in vocal solo music, as described in Sec. 35.

(i) No attempt is made to exclude dynamic markings or other expressions from the alignment. If the parallel contains more than one measure, the first signs of the measures are vertically aligned in all parts. The first note of every music line requires an octave mark, but the first notes of successive measures do not require them unless they are needed for another reason.

(j) Intervals and in-accords are read downward in soprano and alto parts and upward in tenor and bass parts.

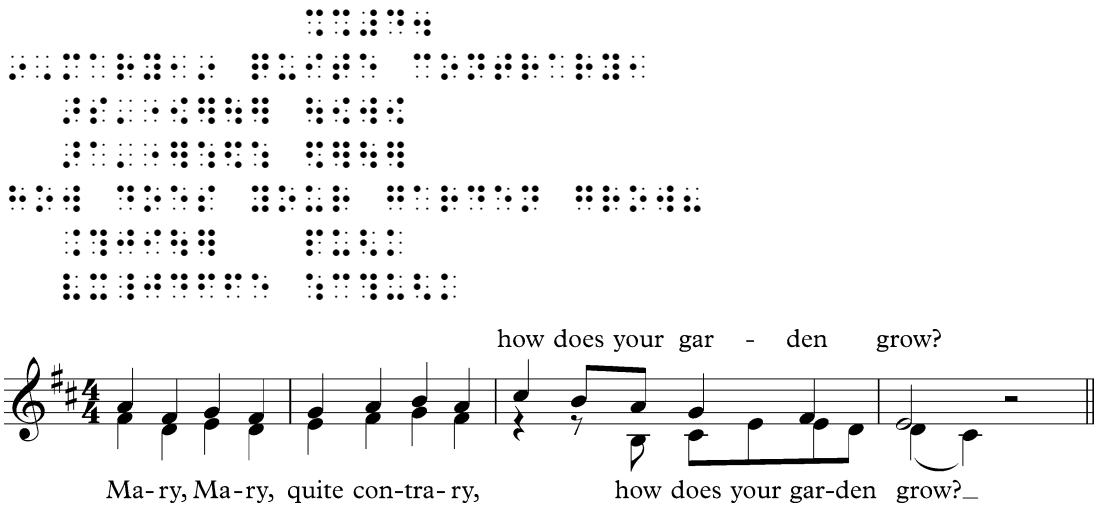
(k) When a tenor part is printed in a treble clef without a subscript *8*, it is transcribed in the octave in which it is to be sung, as if the *8* were present.

(l) When a vocal score has been printed in a compressed format, usually in a single staff or a grand staff like a keyboard score, the parts are brailled in expanded bar-over-bar format unless a facsimile transcription is required.

37.2. All Parts Having the Same Words

Only one word line is required when all of the voices have the same words for the music in the parallel, whether they sing them at the same time or at different times. It is not necessary to show an identifier in the word line to indicate the name(s) of the part(s).

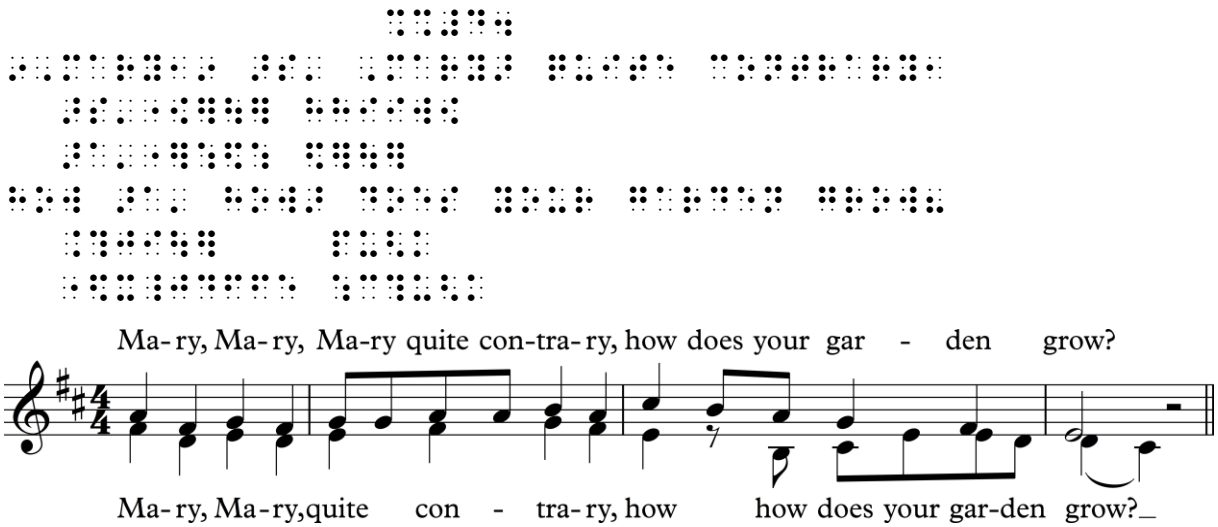
Example 37.2-1.



37.2.1. Slight Variations of Words among Parts

When all of the voices have the same words, except that one or more voices have slight variations such as a repeated word or phrase or an extra word, the variation may be inserted into the word line. The insertion is enclosed between a pair of word signs, preceded and followed by spaces. The identifier for the affected voice is placed immediately after the opening word sign; a space follows the dot 3 that terminates the identifier.

Example 37.2.1-1.

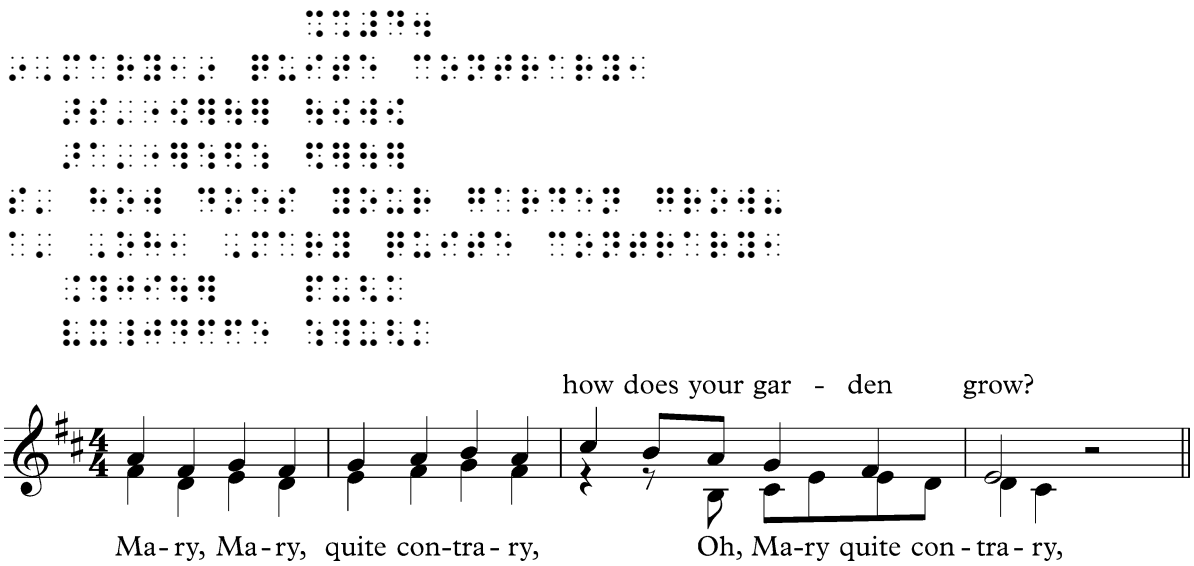


37.3. Parts Having Different Words

When the voices in a parallel have different words, the words for each part are given in a separate line, prefaced at the margin by

the identifier of the name of the voice and a space. The first characters of the words of all of the lines of the parallel are vertically aligned; additional spaces are left where the identifiers are of different lengths. Run-over lines are not allowed when there are two or more lines of text. The identifiers must be given in the first parallel on the braille page, but need not be restated in successive parallels on that page when the assignment of the lines does not change, and in those parallels the words begin at the margin. The assignments of the word lines and the music lines are treated separately. If there is a change in the assignment of the word lines but not of the music lines, the identifiers are shown in the word lines but not in the music lines. Likewise, if there is a change in the assignment of the music lines but not of the word lines, only the identifiers for the music lines need be shown.

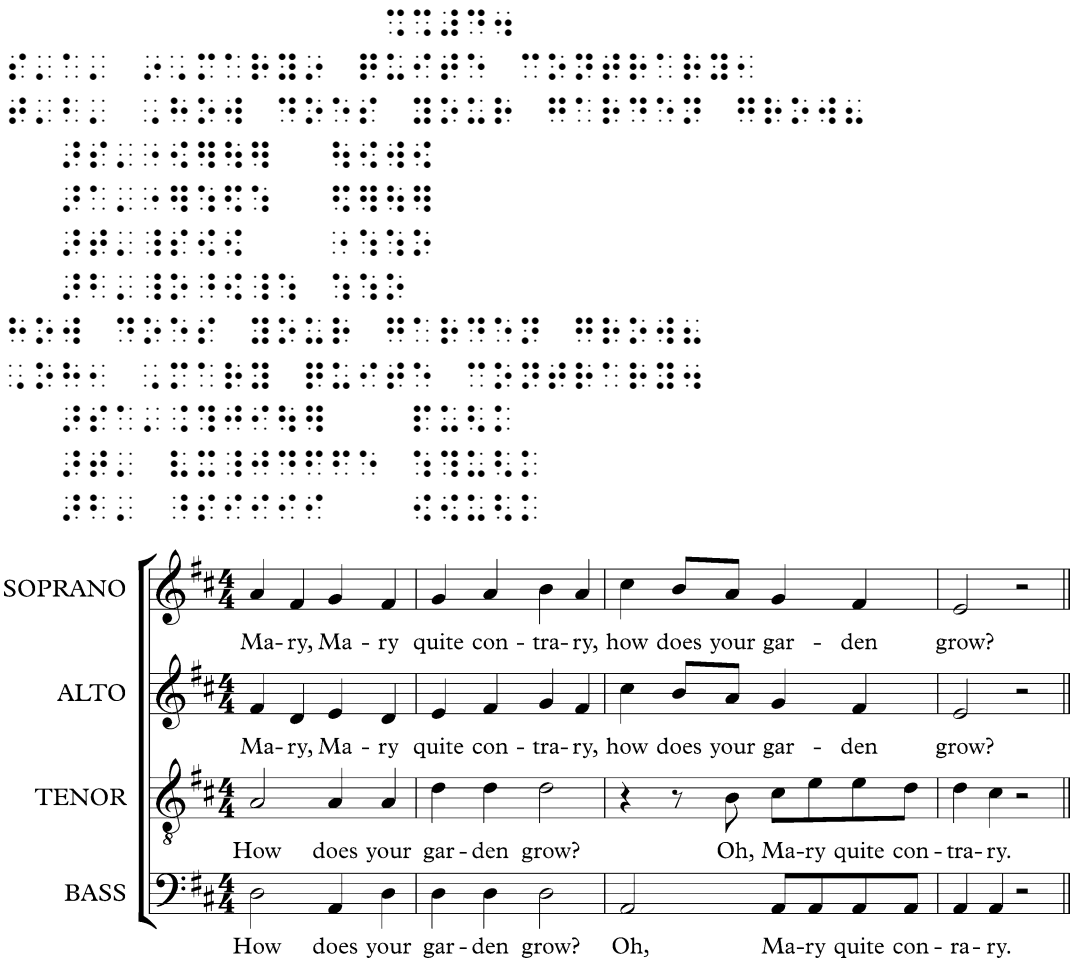
Example 37.3-1.



37.3.1. Combining Identical Lines

When two or more adjacent voice parts have the same words in the parallel, their word lines may be consolidated by brailling their identifiers in order at the beginning of the line. Similarly, if two adjacent voice parts have the same music, their music lines may be consolidated by combining their identifiers, showing only the initial word sign, the letters, and one terminating dot 3.

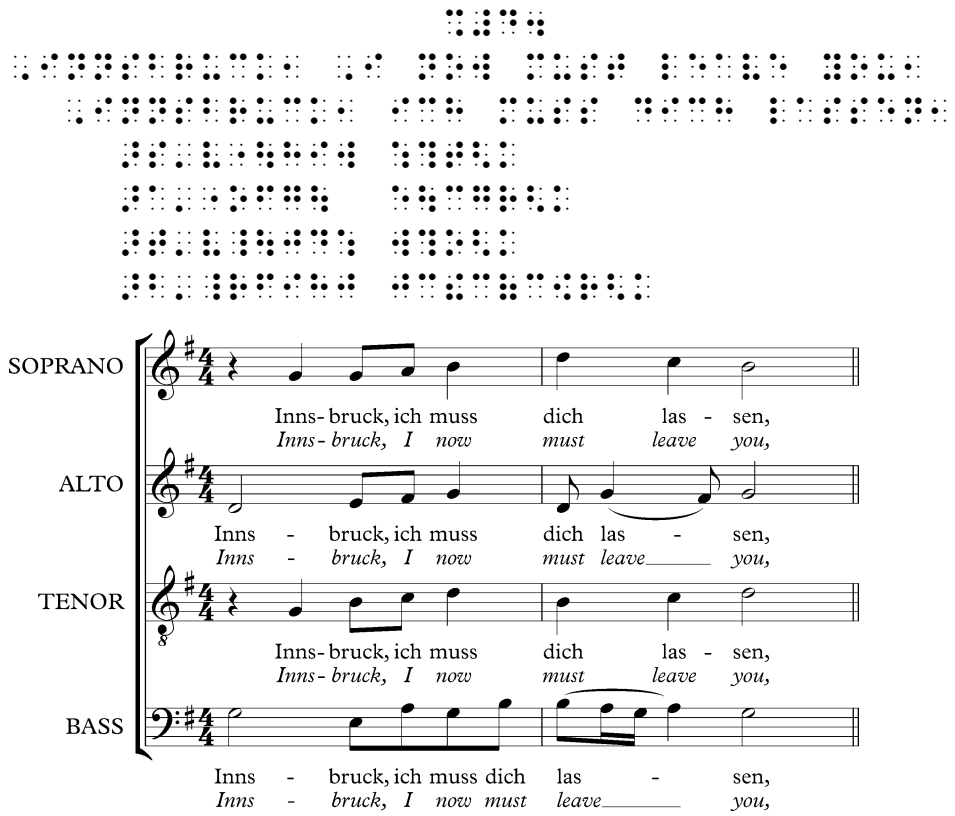
Example 37.3.1-1.


SOPRANO
Ma-ry, Ma - ry quite con - tra-ry, how does your gar - den grow?
ALTO
Ma-ry, Ma - ry quite con - tra-ry, how does your gar - den grow?
TENOR
How does your gar-den grow? Oh, Ma-ry quite con-tra-ry.
BASS
How does your gar-den grow? Oh, Ma-ry quite con - ra - ry.

37.4. Lyrics in Two Languages

When the word text of a choral score is printed in two languages, the original language is the one brailled second, closer to the music lines. The word lines of the first of the two languages are transcribed beginning at the margin, with identifiers of the names of the voice parts where they are needed. The word lines of the original language are brailled in the following lines beginning in cell 3, also with the identifiers where they are needed. Run-overs are not allowed in either language. The music lines are then transcribed beginning in cell 5, with identifiers as needed; run-overs of the music start in cell 7 and are allowable only when there is only one music line in the parallel.

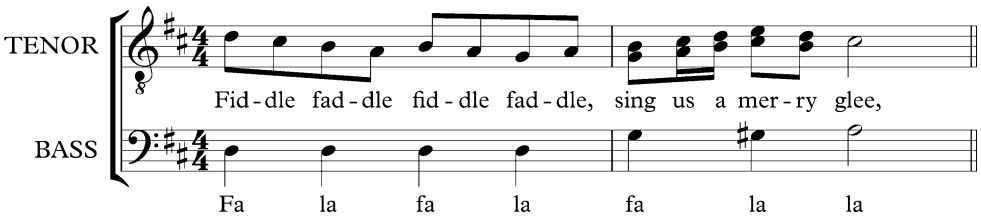
Example 37.4-1.


SOPRANO
Inns- bruck, ich muss dich las - sen,
Inns- bruck, I now must leave you,
ALTO
Inns - bruck, ich muss dich las - sen,
Inns - bruck, I now must leave you,
TENOR
Inns- bruck, ich muss dich las - sen,
Inns- bruck, I now must leave you,
BASS
Inns - bruck, ich muss dich las - sen,
Inns - bruck, I now must leave you,

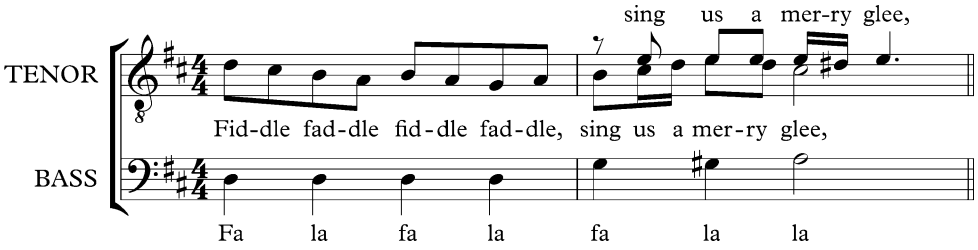
37.5. Temporarily Divided Part

When a part is temporarily divided, the separate voices may be shown in one of three ways. If the voices are rhythmically identical and have the same words, intervals may be employed. If the voices have different rhythms but the same words, and the divided passage is brief, in-accords may be used. In either of these cases, the warning sign for a divided part ⠩ must precede the first measure of the passage containing the division, and the first note following the sign must have an octave mark. If the voices have different rhythms and/or words, and use of in-accords would result in a complicated presentation, it is usually desirable to show the parts in successive lines with appropriate identifiers. In this case the warning sign is not required.

Example 37.5-1.



Example 37.5-2.



Example 37.5-3.

37.6. Parallel Requiring More Than One Braille Page

Every parallel must be completed on the braille page on which it begins. If, however, a parallel extends to so many lines that it cannot be contained on a single page, the parallel may be started at the top of a left-hand page and completed on the facing right-hand page. The point of division should be made between related groups of parts if possible, and the numbers of lines on the two pages should be as nearly equal as possible.

38. MUSIC DRAMA

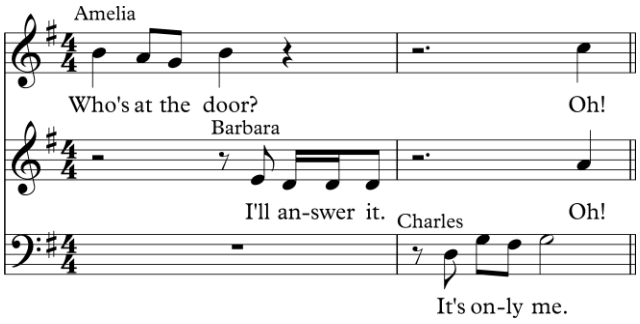
38.1. Vocal Scores and Extracted Solo Parts

Transcription of the music for an opera, operetta, musical comedy, oratorio, or other form of dramatic music may be required as a part for one character extracted from the full print score, as a partial score showing parts for selected characters, or as a complete vocal score showing all of the performance materials of all characters. As with other vocal and choral music, instrumental accompaniments are not included in the transcription and are brailled separately, as described in Par. 29.8. A score for one character is transcribed as a choral part would be done, as described in Par. 35.10. A score including more than one part is transcribed as a choral ensemble as described in Sec. 37. All of the conventions relative to those formats are observed. Some necessary additions and adaptations are described below.

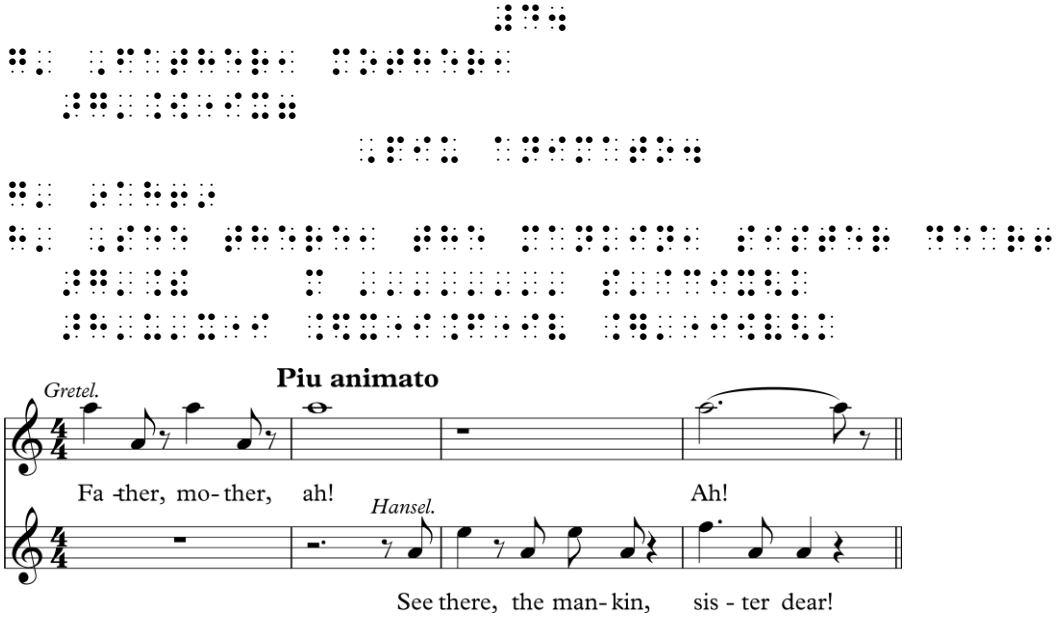
38.2. List of Characters

When the score includes music for two or more characters and is transcribed in the manner of a choral ensemble, a one- or two-letter unique identifier of the name of each character must be assigned. The identifiers are not capitalized, and are always terminated by dot 3. They are employed in the parallels of the score exactly as are the names of the parts in a choral ensemble. The single-letter identifiers *c*, *d*, *f*, and *p* should not be used, to avoid appearing to be dynamic markings when they are preceded by word signs in the music lines of the parallel. The names of the characters with their identifiers must be given in a table at the beginning of the score. The order of characters in this table may follow a similar Dramatis Personae from the preliminary pages of the print score, or may be listed alphabetically, in order of appearance, or according to some other criteria. Otherwise, they may be brailled in the order in which they are arranged vertically in the print score.

Example 38.2-1.



Example 38.2-2.



38.3. Stage Directions

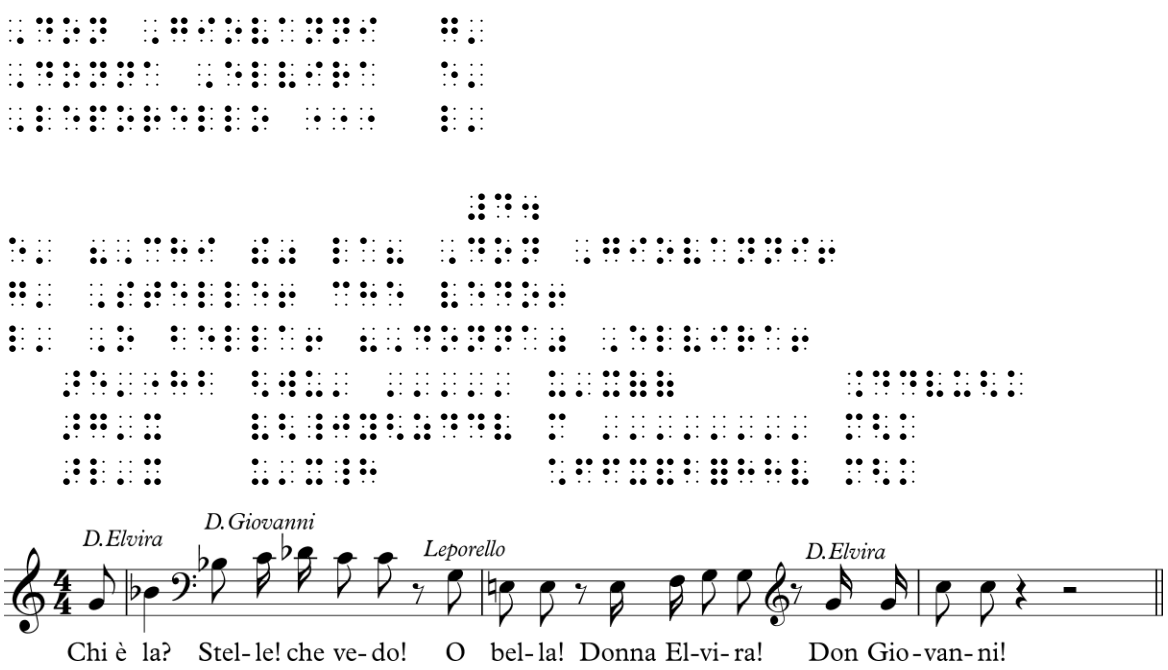
The matter of stage directions may be problematical. Single words or short phrases may be placed in the word lines of the characters to whom they apply. Run-overs of word lines that include such directions are permissible when there is only one word line in the parallel. Longer directions, especially if there are many, may be numbered and placed on separate pages at the ends of scenes or acts. The number is given in the music line, introduced by the appropriate italic indicator and enclosed between blank spaces. If it occurs at the beginning of a measure, the number is excluded from the alignment of parts; if it begins the parallel, the spaced number follows the identifier.

Example 38.3-1.

Example 38.3-2.

⠀⠀⠀

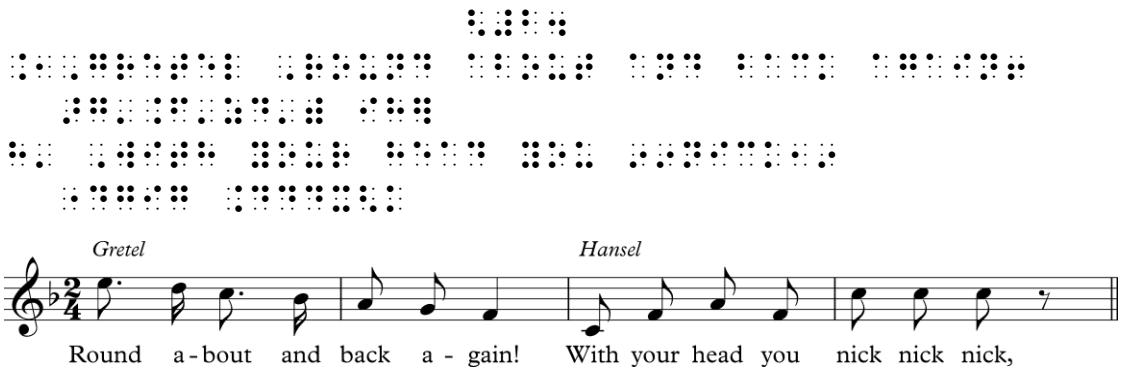
Example 38.4-1.



38.5. Cues following Extended Rests

In a transcription of the music for a single character, it is advisable to provide a short cue of two to four bars following an extended rest, especially when there is response or overlap between the characters' parts. The cue is given in a separate parallel, with a word line for each character included in the cue, and a music line for each. Each word line is introduced by the name of the character, italicized or fully capitalized to show that it is not to be sung; the name may be abbreviated if it is very long or includes more than one word. The music line of each part is prefaced by a word sign and an identifier of the character's name followed by dot 3. The music is transcribed in the manner of the solo outline in an accompaniment, including only the notes, rests, and ties, without dynamics, marks of phrasing, or nuances. A note indicating that cues are included in the score must be included in the Transcriber's Notes page.

Example 38.5-1. Transcription of Hansel's part



Example 38.5-2. Transcription of Albert's part

PART IV. APPENDIX: FORMATS NOT CURRENTLY IN USE IN BANA COUNTRIES

Note: The following sections contain descriptions of methods that readers may encounter in scores produced in earlier times or in other countries. They are not to be employed as instructions for transcribing.

The text and examples in Part IV are largely excerpted from the following book, compiled by H. V. Spanner:

Spanner, H. V. *Revised International Manual of Braille Music Notation 1956.* (American Edition). Part I: Western Music. Louisville: American Printing House for the Blind, 1961. Originally Published, 1956, by the World Council for the Welfare of the Blind, Paris, France.

This work describes itself as "based on decisions reached at the International Conference on Braille Music, Paris, 1954, with corrections authorized by World Braille Council September, 1961."

At the time of publication, H. V. Spanner was Braille Music Secretary, World Council for the Welfare of the Blind and World Braille Council.

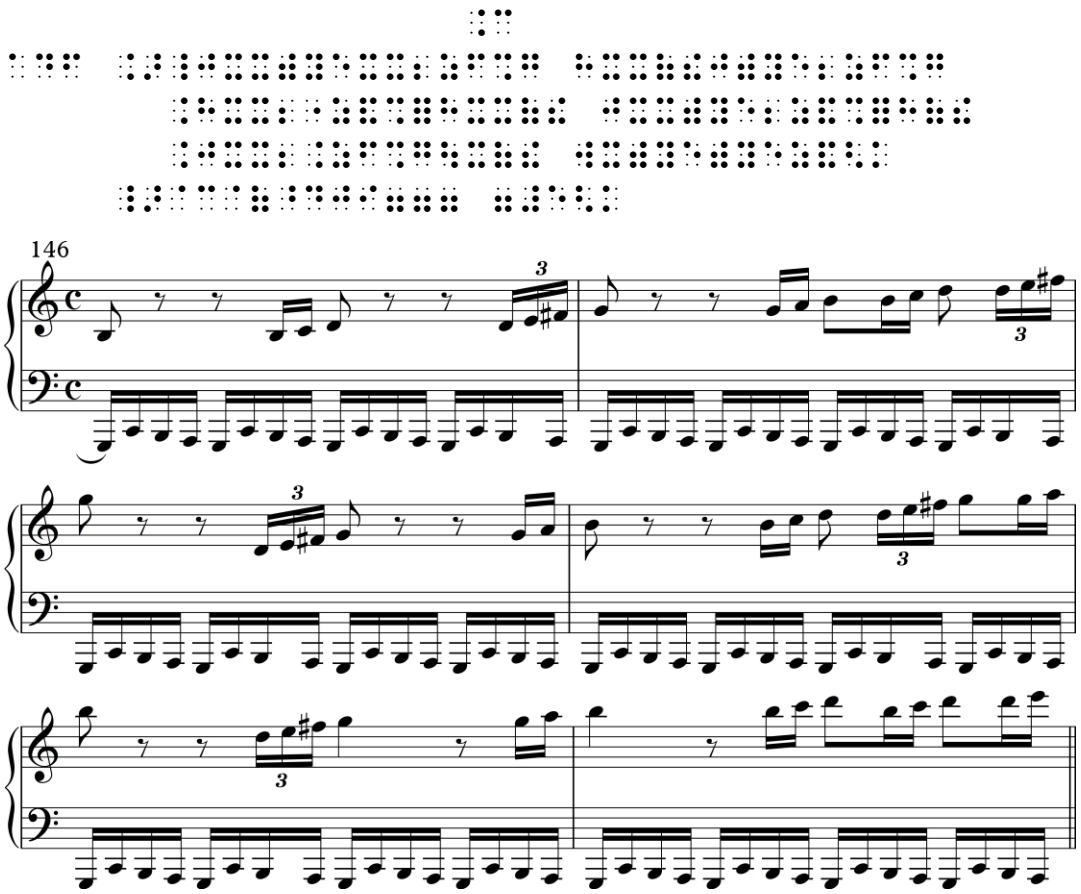
39. LINE-OVER-LINE

39.1. Differences from Bar-over-Bar Format

The line-over-line method differs from bar-over-bar in only three respects: (a) the principle of vertical alignment is disregarded; (b) it is not necessary to put special octave marks for the first notes of measures; and (c) the regularity of parallels may be interrupted when one of the parts has repeats or rests corresponding to more than one braille line of music in the other part or parts. The following examples illustrate these points. The remaining rules for bar-over-bar format apply equally to line-over-line.

Example 39.1-1. (a) and (b)

Example 39.1-2. (c)



Example 39.1-3.

39.2. Stave Numbering

In the transcription of unmeasured music, marginal numbering can be geared to stave numbering. Line-over-line format may be used, numbering each parallel according to staves. For the sake of clarity, it may be necessary to use either coincidence signs or beat-over-beat. (See Par. 29.5.)

39.3. Unmeasured Passages

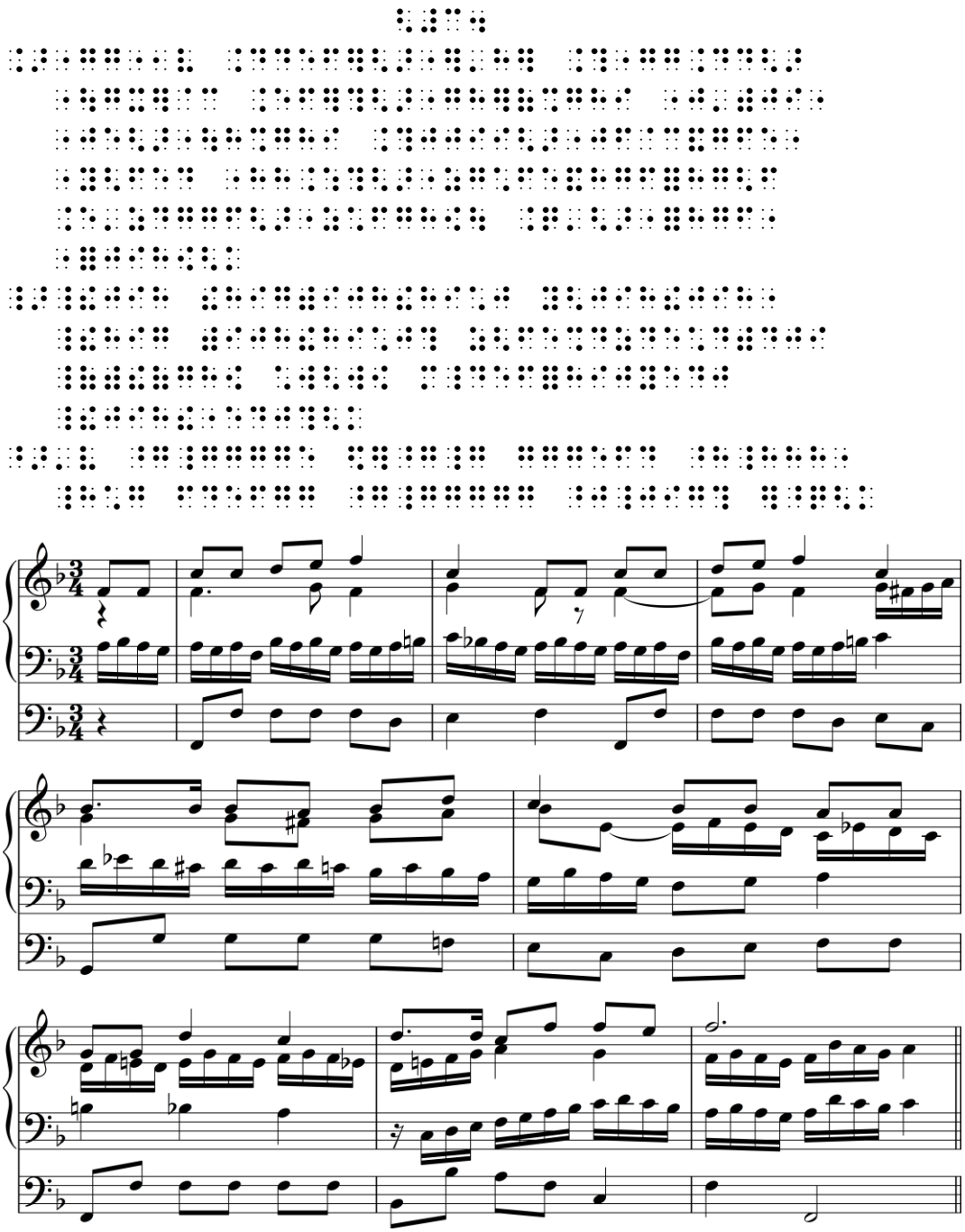
If within a piece there is an unmeasured portion that is clearly neither a cadenza nor ad libitum, such passage should be identified as "unmeasured" and resumption of measured music identified by the word "measured." Coincidence signs or beat-over-beat could also be employed. In any case, a transcriber's note will be needed to explain the unusual format.

40. SECTION-BY-SECTION
(Table 33)

40.1. Format of a Section

This method consists of the presentation of a convenient group of measures for each of the parts in turn, the order being right hand, left hand, and, in organ music, pedals. The length of these groups or sections is determined by the transcriber, either according to the contour of the music itself, or else the number of measures in the print stave. The tabulation of section-by-section is similar to that of line-over-line, i.e., the hand and foot signs appear in vertical alignment at the left side of the page, the remaining lines of the music text being indented two spaces.

Example 40.1-1.



40.1.1. Section Headings

A free line must be left above the first line of each section. In this line the serial number of the section, the numbers of the measures contained in that section, and the numbers of the print page and stave (or staves) for that section must be centered in this order. The measure numbers are written in the lower part of the cell and are separated from each other by dots 36; the page

and stave numbers are written in the upper part of the cell preceded by the sign ⠼ and are separated from each other by dot 3. If more than one stave is indicated, the sign ⠒ separates the stave numbers from each other. If a section commences or concludes with an incomplete measure, the measure numbers in the heading must be followed by dot 3 without an intervening space, and if the first section commences with an incomplete measure, the braille numeral 0, written in the lower part of the cell, replaces the number.

Example 40.1.1-1.

⠼⠁ ⠼⠁⠒⠁ ⠼⠁⠒⠉

Section 1, measures 1-8, page 1, staff 1.

Example 40.1.1-2.

⠼⠁ ⠼⠁⠒⠁⠒⠁ ⠼⠁⠒⠉⠒⠃

Section 2, beginning in the middle of measure 8, ending in the middle of measure 16, page 1, staves 2 and 3.

Example 40.1.1-3.

⠼⠁ ⠼⠁⠒⠁ ⠼⠁⠒⠉

Section 1, beginning with incomplete measure, ending in the middle of measure 8, page 1, staff 1.

40.1.2. Measure Numbers Shown in Print

If measures are numbered in the print text, the numbers (written in the upper part of the cell without numeric indicator) must be placed between the measures with a blank space on either side. The first measure in a section does not require a number, since this number is given in the heading of the section.

Example 40.1.2-1.

⠼⠁

⠼⠁ ⠁ ⠼⠃ ⠁ ⠼⠉

40.1.3. Change of Staves

When sections are arranged independently of the print staves, a change of stave is shown by the sign ⠸⠳ placed between measures. If the measures are numbered, the measure number follows this sign.

Example 40.1.3-1.

40.1.4. Placing Word-Sign Expressions and Piano Pedaling

Expression marks represented by words or abbreviations should be placed in the right-hand part unless they obviously apply to the left-hand or pedal parts, and piano pedaling should be treated as explained in Pars. 29.10–29.11.5.

40.1.5. Alternating Hands

Music shared between the hands should be treated as shown in Pars. 29.4–29.4.3.

40.1.6. Measure-Number Repeats

As measure numbers should always be given in the section heading, the system of repeats by measure numbers explained in Pars. 19.1.2–19.6 is recommended for this style. In music written for band and orchestral instruments, with serial numbers for the sections, the section number is given first, in the upper part of the cell. This method of indicating repeats must not be used in the same paragraph as the original passage (i.e., it cannot replace either the measure repeat or a backward-numeral repeat).

40.1.7. Braille Segno Repeats

A further method of abbreviation is by the use of the braille segno. This differs from a measure-number repeat in two ways: (a) the passage to be repeated may be of any length providing it does not exceed the length of a section; (b) the repetition may be at any distance from the original passage.

40.1.8. Vocal Music

In vocal music, the measures must be numbered, and the number of the first measure in each section must be placed at the beginning of the first line of words in that section.

40.1.9. Vocal Accompaniments

In vocal accompaniments, an outline of the voice part should be included; the voice part must be given after an in-accord sign in the right-hand part, the sign ⠒⠒⠒ being marked in every measure. Only notes, ties, and rests should be given in this outline.

Example 40.1.9-1.

41. VERTICAL SCORE AND BAR-BY-BAR (Table 34)

41.1. Historical Background

These two systems were exclusively used in the United Kingdom from about 1915 to about 1960, and although they were rejected by the Paris Conference of 1954, the very considerable production of braille music in the United Kingdom renders a description of them necessary. Certain minor details of procedure tended to vary up to the publication of *Key to the Braille Music Notation 1922*, by the Royal National Institute for the Blind, London, and one or two changes were also brought about by the Paris Conference of 1929. It is not considered essential to go into details concerning these variations, and the two systems are here described as they were presented to the Paris Conference of 1954.

41.2. Vertical Score

As its name suggests, this method is a complete presentation of the score in each measure by the use of intervals or in-accords or both, and the music is always read from the lowest part upward. The method is chiefly used as a handy compression of open score in vocal music for the benefit of organists and choirmasters, and for hymn tunes and the accompaniments of simple anthems and part songs.

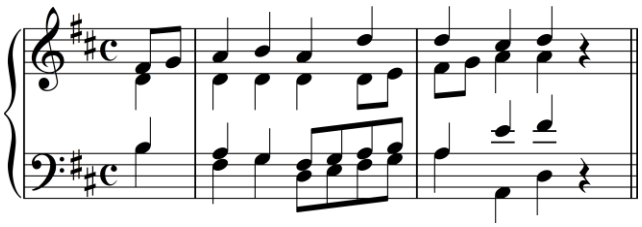
41.2.1. Octave Marks

No octave signs are used for the first notes of measures unless required by the rules given in Pars. 3.1–3.3 and 11.1.

41.2.2. Converging Voices

The sign ⠸ is always used to show the meeting of two or more parts on the same note when these can be expressed as intervals.

Example 41.2.2-1.



41.2.3. Disposition of Hand Parts

When, as in organ accompaniments, hand and foot signs are used, they are not re-marked in every chord so long as the number of notes assigned to each in the first chord remains the same. When changes of disposition occur, these signs are only used as required to show the new disposition.

Example 41.2.3-1.

41.2.4. “Senza Ped.” Indication

The sign ⠸⠸ is often used in organ accompaniments as an equivalent for "senza ped." or some similar direction.

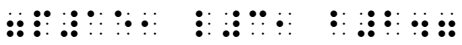
41.2.5. Hymn Melody Duplicated

In books of hymn tunes, ⠸⠸⠸⠸ first introduces the melody in its entirety as a guide to the reader, followed by ⠸⠸⠸ and the complete text.

41.2.6. Paragraphing by Staves or Contour

In keyboard music, paragraphing is sometimes according to the print staves and sometimes according to the contour of the music; but in vocal music, this latter has been the general practice for the benefit of choirmasters, the paragraph being usually headed thus:

Example 41.2.6-1.



Page 15, line 3, bar 2.

41.2.7. In-Accord Signs

In both vertical score and bar by bar, the sign ⠒⠒ is always used as the in-accord sign, ⠶⠶ being reserved for measures in which part of the score is given with measure-division and the remainder without this device.

41.3. Bar-by-Bar

This method is only used for two- or three-stave instrumental scores, such as piano and organ music, or piano combined with the outline of a solo voice or instrumental part. The score is laid out horizontally, a measure of one part being followed after an intervening space by the corresponding measure in another part, and so on. The order of the parts is from the lowest upward, and intervals and in-accords are also read upward.

41.3.1. Bar Line

The bar line ⠸ is placed between the highest part in one measure and the lowest part in the following measure, and it has a free space on either side. The bar line follows every measure of a piece (even where the print has double bars with or without dots) except the final one.

41.3.2. Octave Marks

The first note in every measure of every part has a special octave mark.

41.3.3. Marking Order of Parts

The order of the parts is shown by hand, foot or other signs, such as ⠒⠒⠒⠒⠒⠒⠒⠒ etc. These are placed at the commencement of the piece and are not re-marked in the second and succeeding measures unless a change of disposition occurs. Where one of the parts is omitted, or where the music of one part can be placed more conveniently with that for another, the hand signs are marked in such a way as to make the disposition of the music quite clear.

Example 41.3.3-1.

41.3.4. Paragraphing Related to Print Staves

Music written in this method is sometimes paragraphed according to the contour of the music, but general practice has been to base the paragraphing on the print staves.

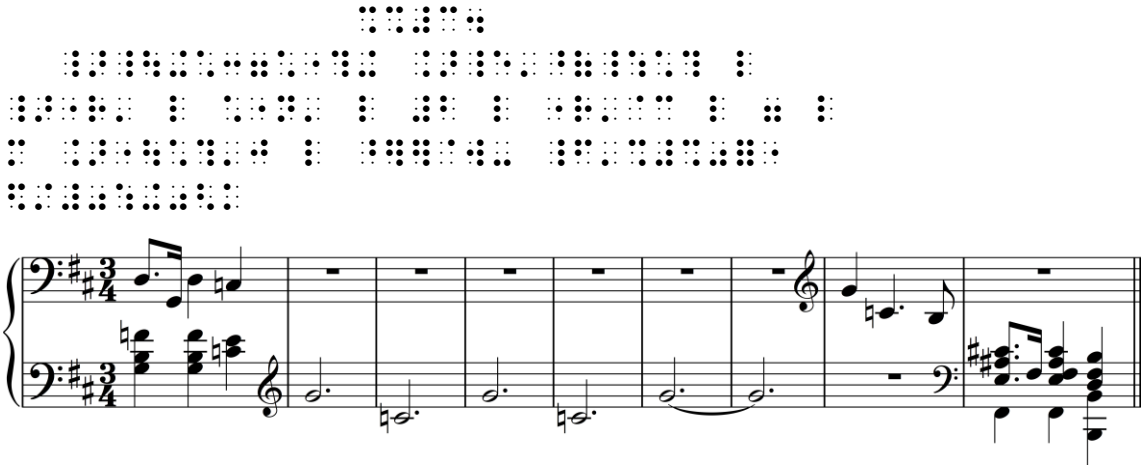
41.3.5. Measure Rests

When all the parts have a measure of silence, only one rest is written, and for a silence of more than one measure, the procedure shown in Example 41.3.5-1 must be adopted. When the silence is not in all parts, rests are written separately for each part, as shown in Example 41.3.5-2. Where one part rests for more than four measures it is omitted, as shown in Example 41.3.5-3.

Example 41.3.5-1.

Example 41.3.5-2.

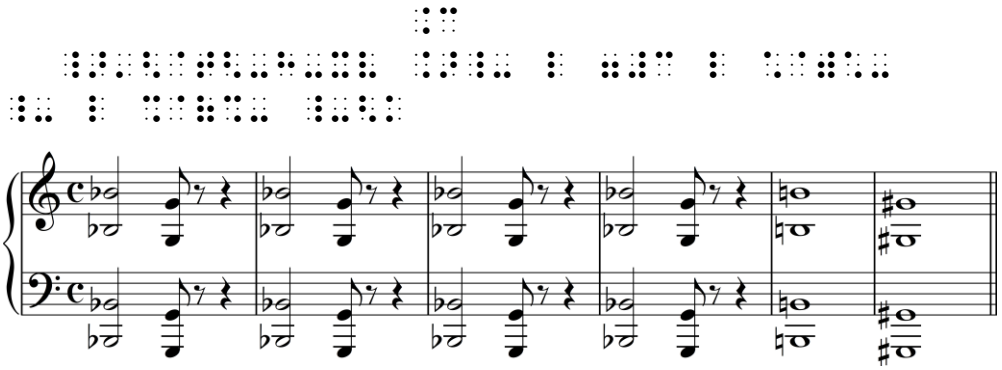
Example 41.3.5-3.



41.3.6. Measure Repeats

The measure repeat is treated in exactly the same manner as the measure rest, except that where two or more measures repeat in all parts the sign ⠶ is followed immediately by a figure with numeric indicator.

Example 41.3.6-1.



Example 41.3.6-2.

41.3.7. Starting with One Part

Where a piece begins with only one part (as in a fugue), the bar lines are omitted until the end of the measure preceding that in which the second part enters.

Example 41.3.7-1.

42. SUBSTITUTION
(Table 35)

42.1. Substitution Device

Substitution is a device used to avoid the continual marking of octaves in passages that frequently change their octave. The one condition for its use is that the passage must be in notes of equal value. (This system was extensively used at the beginning of the twentieth century but has gradually fallen into disfavor and was finally rejected by the Paris Conference of 1954.) A passage written in substitution is limited to a range of four octaves, the octaves being shown in ascending order from the lowest by note values, thus:

lowest octave — eighths

lower middle octave — halves

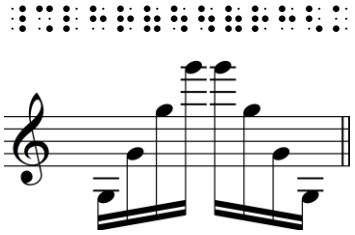
higher middle octave — wholes

highest octave — quarters

42.1.1. Initial Sign for Substitution

The sign indicating the commencement of a passage of substitution occupies three spaces: (1) an octave sign showing the lowest octave of the passage; (2) the sign ⠒ and (3) the second cell of one of the value signs from Table 14, showing the value of the notes in the passage. Thus the sign ⠒⠒⠒ indicates a passage of sixteenths whose lowest note is in the second octave.

Example 42.1.1-1.



42.1.2. Rests and Stem Signs Included

Rests of any value can occur in a passage of substitution. Stem signs of any value may be used in a passage of substitution.

42.1.3. Signs That Terminate Substitution

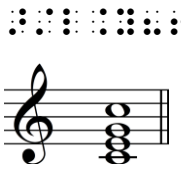
A note of any other value (or even of the same value dotted) brings substitution to an end and must be preceded by a special octave mark. Hand signs and expression marks (Table 22(C)) render the re-marking of the substitution sign necessary unless (according to the practice of some countries) they are followed by dot 3.

43. NOTE-FOR-NOTE
(Table 36)

43.1. Note-for-Note Method

This is a method in which intervals are replaced by the actual notes that they represent. These notes are written as eighths in the lower part of the cell and are therefore described as "subnotes." The note-for-note method can obviously be used in all music in which intervals would otherwise be needed, irrespective of the disposition of the score.

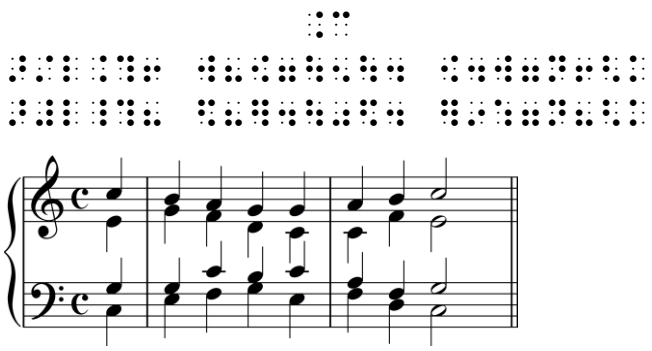
Example 43.1-1.



43.1.1. Direction of Reading

The direction in which subnotes are read (upward or downward) depends very much on the instrument for which the music is written and on the disposition of the score. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading.

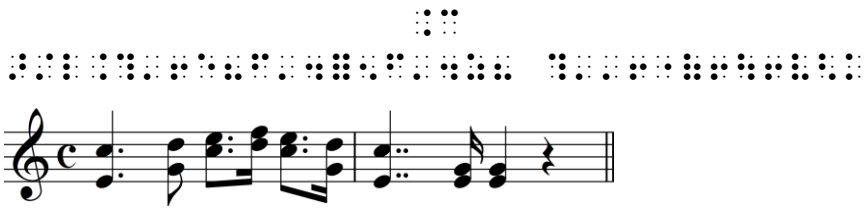
Example 43.1.1-1.



43.1.2. Dotted Notes

When the main note is dotted, it is not necessary to place dots after subnotes.

Example 43.1.2-1.



43.1.3. Octave Marks on Subnotes

Subnotes are given octave marks according to the following rules:

(a) When the distance between a subnote and the main note is greater than an octave, the subnote must have an octave mark.

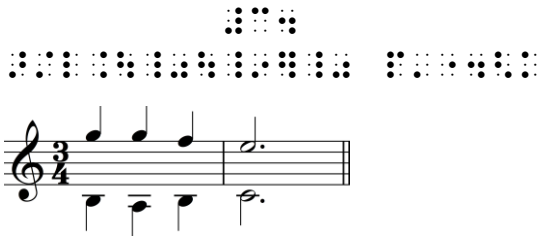
(b) If more than one subnote follows the main note, no octave mark is needed so long as any two adjacent subnotes are less than an octave apart.

(c) If any two adjacent subnotes are an octave or more apart, the second subnote must have its proper octave mark.

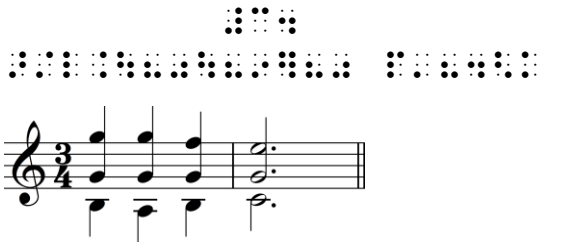
(d) If a subnote forms a unison with the main note, it must have its proper octave mark.

(e) If two adjacent subnotes form a unison, the second must have its proper octave mark.

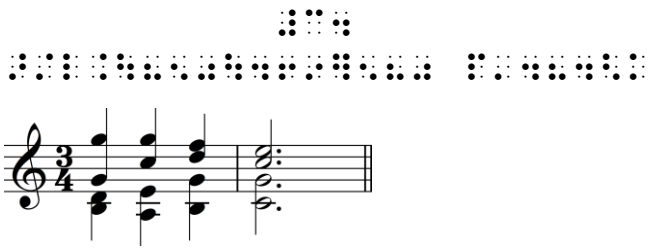
Example 43.1.3-1. (a)



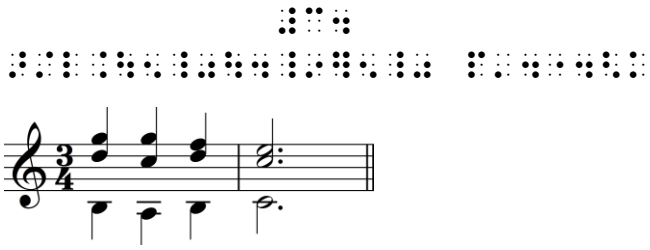
Example 43.1.3-2. (b)



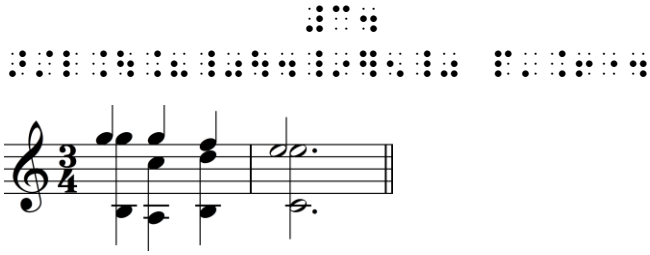
Example 43.1.3-3. (b)



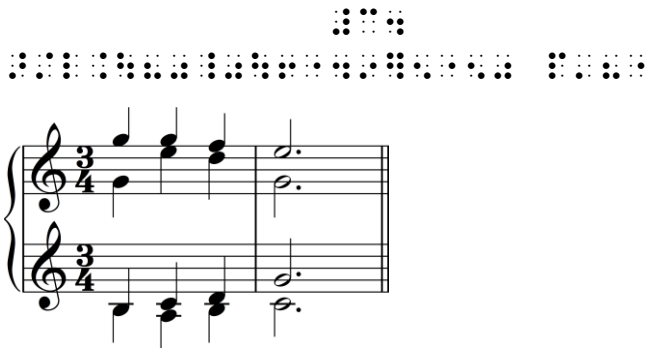
Example 43.1.3-4. (c)



Example 43.1.3-5. (d)



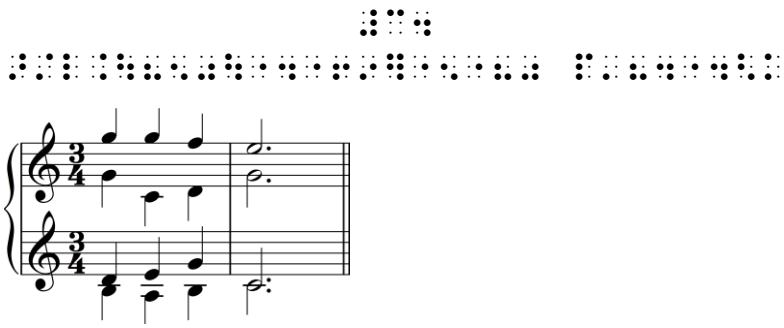
Example 43.1.3-6. (e)



43.1.4. Crossed Voices

When two parts represented by subnotes cross one another in a chord, the notes that are "out of place" must each have its proper octave mark, the written order of the parts remaining unchanged.

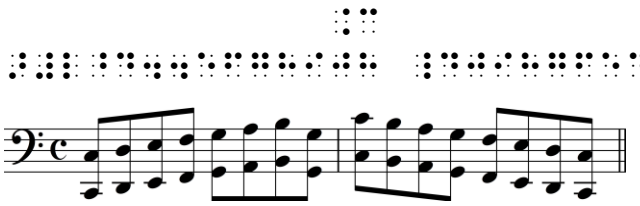
Example 43.1.4-1.



43.1.5. Doubling of Subnotes Limited to Octave Passages

The principle of doubling used with intervals is not employed in the note-for-note method except in passages of octaves. Here the doubling is shown by the repetition of the subnote after the first main note of the passage and its re-marking after the last. In such a passage the doubling need not be interrupted by the occurrence of accidentals that would normally be marked for the subnote as well as for the main note.

Example 43.1.5-1.

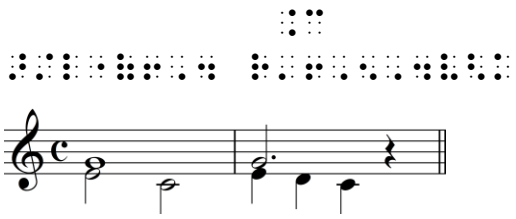


Example 43.1.5-2.

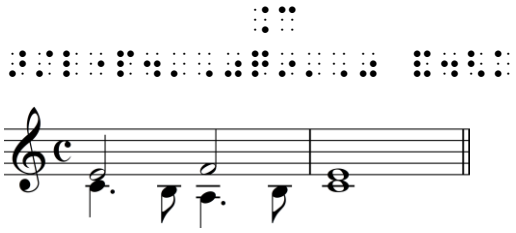
43.1.6. The Moving-Note Sign

The moving-note sign may be used in note-for-note for very obvious cases. The double moving-note sign, however, must not be used in this method. If the moving-note sign is extensively used, the octave rules for subnotes are those that apply to written notes.

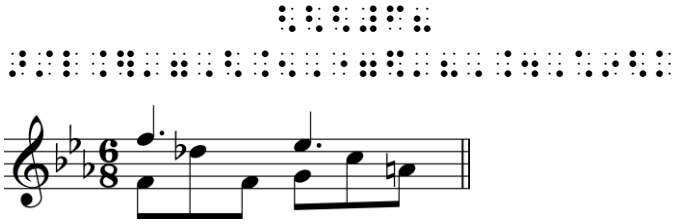
Example 43.1.6-1.



Example 43.1.6-2.



Example 43.1.6-3.



43.2. Changes of Meaning of Music Braille Signs

It will be seen that note-for-note involves a change of meaning in the following signs. This difficulty can be met in either of the ways shown in the following paragraphs.

Turn in its various forms	⠨
Notes in small or large type and various ornaments	⠰ ⠠⠰ ⠨⠰ ⠸⠰ ⠐⠰
Trill, mordent, etc.	⠨ ⠐⠨
Repeat, irregular grouping	⠨ ⠸⠨⠸
See Table 22(A)	⠨ ⠠⠨ ⠨⠨ ⠸⠨ ⠐⠨

43.2.1. Separating These Signs with the Hyphen Sign

These signs may be separated from the preceding music text by the sign ⠒ which is not otherwise used in note-for-note except (a) at the beginning of a measure or of a braille line, (b) after a rest, piano pedaling, hand or foot signs, or (c) after marks of expression of the type given in Table 22(C).

43.2.2. Substituting the Unused Interval Signs

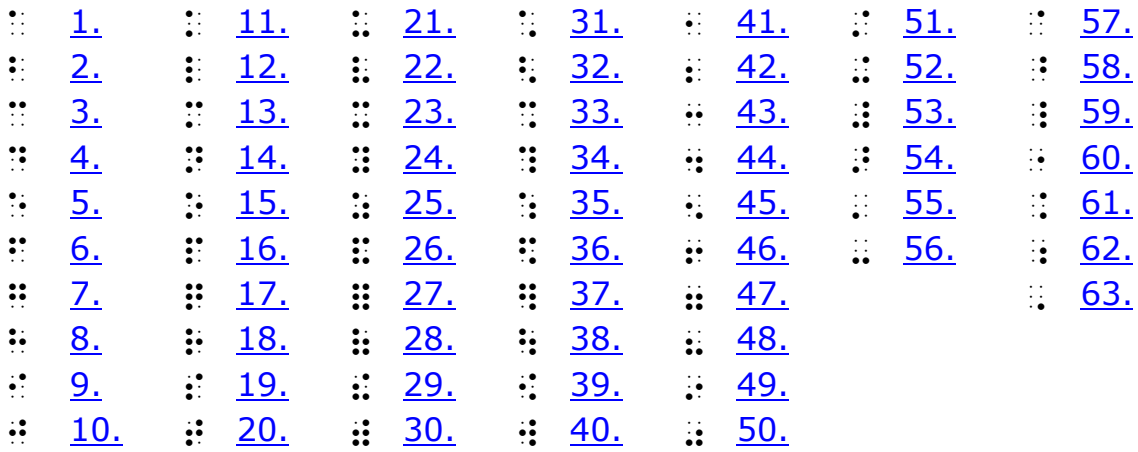
The interval signs ⠱ ⠩ ⠹ ⠪ and ⠤ which are displaced by the note-for-note method may be used as follows:

Acciaccatura	⠱
Appoggiatura	⠳⠱
Turn between notes	⠻⠱
Turn above a note	⠻⠱
Repeat replacing ⠒	⠩
Irregular grouping replacing ⠻	⠹
Trill and mordents	⠤ ⠳⠤ ⠻⠤ ⠳⠤⠻ ⠻⠤⠻
Staccatos, accents, etc.	⠒ ⠳⠒ ⠳⠒ ⠻⠒ ⠱⠒ ⠹⠒

INDEX OF SIGNS

In the following diagram the 63 braille signs are arranged in seven columns, each sign having a reference number. The index is divided into 63 lists, each containing the signs that begin with the sign that is identified by the corresponding reference number. Numbers in parentheses are table numbers; other numbers indicate paragraphs.

Diagram of the 63 Braille Signs



Lists of Signs

1. First finger (15, 24A) 15.1–15.4.1, 25.4, 26.4
   Right hand ring finger for guitar (24C) 26.7
   Marginal measure number 29.3–29.3.1
   Left toe for organ (25) 29.13
   Line for continuation in figured bass (26) 30.3, 30.2.3
   Left hand for percussion (30) 34.6
   Alto identifier (32) 37.1

2. Second finger (15, 24A) 15.1–15.4.1, 25.4, 26.4
   Left heel for organ (25) 29.13
   High position in harp pedal diagram (27) 31.2.3
   Marginal measure number 29.3–29.3.1
   Two syllables merged in one note (31) 35.5
   Bass identifier (32) 37.1

3. ⠸⠸ Simple short slur (13) 13.2, 13.3.3, 13.5, 13.9
Change of fingers (15) 15.2
Right-hand little finger for guitar (24C) 26.7
Change of feet for organ (25)
Marginal measure number 29.3–29.3.1
Single syllabic slur (31) 35.2
⠸⠸⠄ Slur in first language (31) 35.6.1
⠸⠸⠆ Slur in second language (31) 35.6.1
⠸⠸⠸ Doubled long slur (13) 13.3–13.3.1, 13.3.3, 13.5, 13.9
Doubled syllabic slur (31) 35.2
⠸⠆⠸ Falling curved line after note (16E) 16.7
⠸⠲ Unusual ornament (16F) 16.8

4. ⠸⠆ C 8th or 128th (2) 2.1
C representing smaller value in note grouping 8.1
Marginal measure number 29.3–29.3.1
8th or 128th for non-melodic instrument 34.2.1

5. ⠸⠲ D 8th or 128th (2) 2.1
D representing smaller value in note grouping 8.1
Marginal measure number 29.3–29.3.1

6. ⠸⠄ E 8th or 128th (2) 2.1
E representing smaller value in note grouping 8.1
Marginal measure number 29.3–29.3.1

7. ⠸⠸ F 8th or 128th (2) 2.1
F representing smaller value in note grouping 8.1
Marginal measure number 29.3–29.3.1

8. ⠸⠆ G 8th or 128th (2) 2.1
G representing smaller value in note grouping 8.1
Marginal measure number 29.3–29.3.1

9. ⠁ A 8th or 128th (2) 2.1
A representing smaller value in note grouping 8.1
Right-hand index finger for guitar (24C) 26.7
Marginal measure number 29.3–29.3.1

10. ⠃ B 8th or 128th (2) 2.1
B representing smaller value in note grouping 8.1
Marginal measure number zero 29.3, 24.1.2

11. ⠇ Print dotted bar line (1) 1.10.1
Fifth finger (15) 15.1–15.4.1
Open string (24A) 25.4, 26.4
Natural harmonic (24A) 25.7, 26.10
Change of feet for organ (25)
Unchanged position in harp pedal diagram (27) 31.2.3
Circle above or below note for wind instrument (30)

12. ⠉ Bar line (1, 34B) 1.10.2, 41.3.1
Third finger (15, 24A) 15.1–15.4.1, 25.4, 26.4
Right toe for organ (25) 29.13
Left/right separation in harp pedal diagram (27) 31.2.3
Right hand for percussion (30) 34.6
Three syllables on one note (31) 35.5
Two or more parts on one note in vertical score method (34) 41.2.2

13. ⠍ Measure rest (5) 5.1
Whole or 16th rest (5) 5.1–5.3
Right-hand middle finger for guitar (24C) 26.7
⠍⠍ Double whole rest (5) 5.1, 5.3.1
⠍⠍⠍⠍ Double whole rest (5) 5.1, 5.3.1

14. ⠋ C half or 32nd (2) 2.1
Half or 32nd for non-melodic instrument 34.2.1

15. ⠙ D half or 32nd (2) 2.1

16. ⠱ E half or 32nd (2) 2.1
Right-hand thumb for guitar (24C) 26.7

17. ⠷ F half or 32nd (2) 2.1

18. ⠯ G half or 32nd (2) 2.1

19. ⠇ A half or 32nd (2) 2.1
⠇⠒⠄ First soprano (32) 37.1
⠇⠒⠒⠄ Second soprano (32) 37.1
⠇⠒ Soprano identifier (32) 37.1

20. ⠏ B half or 32nd (2) 2.1
⠏⠒⠄ Tenor identifier (32) 37.1

21. ⠐ Half or 32nd rest (5) 5.1–5.2

22. ⠰ Quarter or 64th rest (5) 5.1–5.2

23. ⠨ 8th or 128th rest (5) 5.1–5.2
Right hand little finger for guitar (ch abbreviation) (24C) 26.7

24. ⠹ C whole or 16th (2) 2.1
Whole or 16th for non-melodic instrument 34.2.1
⠹⠹⠄ C double whole (2) 2.2
C reciting note in chant 35.11
⠹⠒⠒⠹ C double whole (2) 2.2

25. ⠽ D whole or 16th (2) 2.1
⠽⠽⠄ D double whole (2) 2.2
D reciting note in chant 35.11
⠽⠒⠒⠽ D double whole (2) 2.2

26. ⠻ E whole or 16th (2) 2.1
⠻⠄ E double whole (2) 2.2
E reciting note in chant 35.11
⠻⠒⠒⠻ E double whole (2) 2.2

27. ⠿ F whole or 16th (2) 2.1
⠿⠄ F double whole (2) 2.2
F reciting note in chant 35.11
⠿⠒⠒⠿ F double whole (2) 2.2

28. ⠛ G whole or 16th (2) 2.1
⠛⠄ G double whole (2) 2.2
G reciting note in chant 35.11
⠛⠒⠒⠛ G double whole (2) 2.2

29. ⠇ A whole or 16th (2) 2.1
⠇⠄ A double whole (2) 2.2
A reciting note in chant 35.11
⠇⠒⠒⠇ A double whole (2) 2.2

30. ⠧ B whole or 16th (2) 2.1
⠧⠄ B double whole (2) 2.2
B reciting note in chant 35.11
⠧⠒⠒⠧ B double whole (2) 2.2

31. ⠸ Natural (6, 23, 26) 6.1–6.2, 23.1.2, 27.1, 30.2.1, 30.4
End braille segno (20) 20.1.2
Special note shape for unpitched instrument (30) 34.4
⠸⠒ Piano pedal up (25) 29.10–29.11.5
Damping in harp (27) 31.3–31.3.7
⠸⠒⠸⠒ Damp all sound in harp (27) 31.3.2
⠸⠄ Left-hand thumb for bowed string (24B) 25.4
⠸⠇ Artificial harmonic (24A) 25.8, 26.10
⠸⠄⠒ Damp below specified pitch in harp (27) 31.3.3
⠸⠇⠒ Piano pedal up and down on one note (25) 29.10.1
⠸⠸ Isolation of repetition in unmeasured music (18) 18.5
⠸⠄ Swell on one note (22A) 22.1–22.1.1

32. ⠳ Flat (6, 23, 26) 6.1–6.2, 23.1.2, 27.1, 30.2.1, 30.4
Special note shape for unpitched instrument (30) 34.4
⠳⠳ Down-bow, down-stroke, (24B, 24C) 25.3, 26.3
Draw (accordion) (28) 32.3
Cross above or below note (wind instrument) (30)
⠳⠨ Small inverted arch above notes (16E) 16.7
Piano pedal down (25) 29.10–29.11.5
Not damped in harp (27) 31.3.6
⠳⠳ Final double bar (1) 1.10.3
⠳⠳⠳⠳ Fermata above or below a final double bar (22B)
⠳⠳⠄ Sectional double bar (1) 1.10.3
⠳⠳⠄⠳⠳ Fermata above or below a sectional double bar (22B)
⠳⠳ Fermata over or under note (22B) 22.2
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Two-flat key signature (6) 6.5
⠳⠂ Braille music comma (8) 8.3–8.3.2
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⠳⠣ Print backward repeat (17) 17.1
⠳⠹ Turn with upper note inflected by flat (16B) 16.4.1
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⠳⠜ Print forward repeat (17) 17.1
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⠳⠼ Full-measure in-accord (11) 11.1–11.1.1, 11.4, 29.3.6–29.3.7
⠳⠳ Up-bow, up-stroke (24B, 24C) 25.3, 26.3
Push (accordion) (28) 32.3
⠳⠳⠨ Rising curved line before note (16E) 16.7
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⠳⠳⠹ Extended upper mordent inflected by flat (16C) 16.5
⠳⠳⠹⠳ Extended lower mordent inflected by flat (16C) 16.5
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33. ⠩ Sharp (6, 23, 26) 6.1–6.2, 23.1.2, 27.1, 30.2.1, 30.4
Special note shape for unpitched instrument (30) 34.4
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⠩⠮ Turn with upper note inflected by sharp (16B) 16.4.1
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⠩⠡ High tremolo for accordion (28)
⠩⠛ Seventh string (24A) 26.5–26.5.1, 26.13
⠩⠮⠹ Extended upper mordent inflected by sharp (16C) 16.5
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34. ⠉ C quarter and 64th (2) 2.1
Quarter and 64th for non-melodic instruments 34.2.1

35. ⠙ D quarter and 64th (2) 2.1

36. ⠑ E quarter and 64th (2) 2.1

37. ⠋ F quarter and 64th (2) 2.1

38. ⠛ G quarter and 64th (2) 2.1

39. ⠁ A quarter and 64th (2) 2.1

40. ⠃ B quarter and 64th (2) 2.1

41. ⠙ Fourth finger (15, 24A) 15.1–15.4.1, 25.4, 26.4
Right heel for organ (25) 29.13
Middle position in harp pedal diagram (27) 31.2.3

42. ⠉ Single-cell sign for triplet (8) 8.4
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43. ⠒ Seventh interval (9) 9.1–9.3.6
Ornament in note-for-note method (36) 43.2.2
⠒⠉ Change of staves in section-by-section (33) 40.1.3
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44. ⠔ Turn between notes (16B) 16.4
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45. ⠄ Short appoggiatura (16A) 16.1–16.2.3
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⠄⠒ Wavy line for aperiodic repetition (17) 17.2
⠄⠉⠉ Unusual ornament (16F) 16.8
⠄⠉ Approximate pitch at end of slanted line (2) 2.5, 16.7

46. ⠒ Trill (16B) 16.3–16.3.4
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47. ⠸⠸ "Equals" (1) 1.8–1.8.1
Measure or part-measure repeat (18) 18.1–18.5
F subnote in note-for-note method (36) 43.1
⠸⠸ ⠸⠸ Special parentheses (1, 21) 1.3, 21.3
Parenthesis in chord symbol (23) 1.3, 23.1.2
⠸⠸⠸⠸ Multiple measure repeats in bar-by-bar method (34B) 41.3.6
⠸⠸⠀⠸⠸ Part-measure repeats of different value 18.3.2

48. ⠨⠨ Staccato (22A) 22.1–22.1.1
G subnote in note-for-note method (36) 43.1
⠨⠨ ⠨⠨ Grouping of vowels or syllables (32) 35.5

49. ⠨⠄ Fifth interval (9) 9.1–9.3.6
Suppression of organ registration (25) 29.15.2
Repetition in word text (32) 35.4
A subnote in note-for-note method (36) 43.1
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50. ⠨⠨ Sixth interval (9) 9.1–9.3.6
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⠨⠨⠄ End bracket for text on reciting note (32) 35.11
⠨⠨⠄ Triangle bisected by line in chord symbol (23, 26) 23.1.2, 30.4

51. ⠨⠂ Second interval (9) 9.1–9.3.6
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52. ⠒ Plus sign in time signature (7) 7.1.2
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⠒⠂ Braille-only segno with letter (a, b, etc.) (20) 20.1.1
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53. ⠆ Fourth interval (9) 9.1–9.3.6
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54. ⠱ Word sign (22C) 22.3–22.3.9, 29.3.3–29.3.5
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⠱⠶⠒⠄ Cresc. (22C) 22.3.2
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⠱⠶⠄ Complete music text of hymn in vertical score method (34A) 41.2.5
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⠱⠶⠒ Breath or break mark (22B, 31) 22.2
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⠱⠶⠒ Sixth position (24A) 25.2.2, 26.6–26.6.1, 26.13.1
⠱⠶ Second position (24A) 25.2.2, 26.6–26.6.1, 26.13.1
⠱⠶⠶ Modified treble clef in left-hand part (4) 4.5
⠱⠶⠄ G clef (treble) (4) 4.1–4.2
⠱⠶⠄⠒ G clef with small 8 above or below (4) 4.4
⠱⠶⠄⠄ G clef on first line (French violin) (4) 4.3
⠱⠶ Third position (24A) 25.2.2, 26.6–26.6.1, 26.13.1
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⠱⠶ Fourth position (24A) 25.2.2, 26.6–26.6.1, 26.13.1
⠱⠶⠄⠶⠄ Circle with dot below crosslines for accordion (28) 32.4

⠸⠸⠸⠸⠸⠸⠸⠸ Circle with dot over crosslines and one below for accordion (28) 32.4

⠸⠸⠸⠸⠸⠸⠸⠸⠸ Circle with dot over, one between, and one below crosslines for accordion (28) 32.4

⠸⠸⠸⠸⠸⠸ Circle with dot over crosslines and one between for accordion (28) 32.4

⠸⠸⠸⠸ Circle with dot over crosslines for accordion (28) 32.4

⠸⠸⠸⠸ Two horizontal dots between crosslines for accordion (28) 32.4

⠸⠸⠸⠸⠸⠸⠸ Circle with dot between crosslines and one below for accordion (28) 32.4

⠸⠸⠸⠸ Circle with dot between cross lines for accordion (28) 32.4

⠸⠸⠸ Modified bass clef in right-hand part (4) 4.5

⠸⠸⠸ F clef (bass) (4) 4.1–4.2

⠸⠸⠸⠸ F clef on third line (baritone) (4) 4.3

⠸⠸ First position (24A) 25.2.2, 26.6–26.6.1, 26.13.1

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⠸⠸ End of first continuation line (22C) 22.3.4, 25.2.2, 26.6.1

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⠸⠸ End of second continuation line (22C) 22.3.4. 25.2.2

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⠸⠸⠸ Twelfth position (24A) 25.2.2, 26.6–26.6.1, 26.13.1

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55. ⠨ Dot for added value (2) 2.3, 5.4
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56. ⠸ Octave interval (9) 9.1–9.3.6
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57. ⠒ First octave (3) 3.1–3.3.2
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⠒⠒ Cross foot in front for organ (25) 29.13
⠒⠒ Straight line between staves (13) 13.6.3
⠒⠒ Quarter-step flat (6) 6.3
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⠒⠒ Half phrase (13) 13.7
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⠒⠒ Sub-octave (3) 3.1–3.3.2
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58. ⠼ Second octave (3) 3.1–3.3.2
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Half or partial barré for guitar (24C) 26.9–26.9.3
Second row of buttons for accordion (28) 32.1.1–32.1.3

⠼⠼ Repeated-note tremolo in 8ths (14) 14.2

⠼⠒ Accumulating arpeggio (10) 10.2.3

⠼⠆ Repeated-note tremolo in 64ths (14) 14.2

⠼⠼ Repeated-note tremolo in 16ths (14) 14.2

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⠼⠒⠼ Tent-shaped fermata (22B) 22.2

⠼⠒⠄ Eighths and larger value (2) 2.4–2.4.3, 8.1.2

⠼⠒⠄⠆⠄ Diverging beams (accelerando) (22D) 22.4–22.4.1

⠼⠒⠼ Tone cluster with sharps (9) 9.4

⠼⠒⠆⠼ Tone cluster on all notes (9) 9.4

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⠼⠶⠼ Two seconds of time (7) 7.2.1–7.2.2

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⠼⠆ Repeated-note tremolo in 128ths (14) 14.2

59. ⠻ Punctuation indicator (1) 1.16
Third octave (3) 3.1–3.3.2
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⠻⠁ Quarter stem (12) 12.1–12.4

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⠻⠉ Cut time (alla breve) (7) 7.1, 7.1.4
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⠻⠙ Half stem (12) 12.1–12.4

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⠻⠋⠻ Fermata above or below bar line (22B) 22.2

⠻⠛ Three-quarter flat accidental (6) 6.3

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